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"For to Have Fallen Is Not a Grievous Thing, but to Remain Prostrate after Falling, and Not to Get up Again." The Persuasive Force of Spatial Metaphors in Chrysostom's Exhortation to Theodore

Summary

Metaphors, in particular those with spatial source domains, are a frequent feature of the oratory of the Greek Church Father John Chrysostom (c. 349–407). Given that he was an accomplished religious orator with an eye for imagistic language, this article explores how spatial metaphors contribute to Chrysostom's achieving his persuasive goals. Adopting the approach of cognitive metaphor theory, it examines the treatise *To Theodore* with a focus on the epistemic and paraenetic functions fulfilled by conceptual metaphors. What is peculiar to Chrysostom's metaphor use is that he involves his audience in metaphorical scenarios created by his visual rhetoric, in order to make his readers reappraise their attitudes and behaviour and, at once, elicit from them a specific response to the present situation.

Keywords: Early Christianity; John Chrysostom; spatial metaphors; rhetoric; mental spaces.

Metaphern, insbesondere solche, die auf den Raum als Bildspender zurückgreifen, sind ein Hauptcharakteristikum der Redekunst des Kirchenvaters Johannes Chrysostomos (ca. 349–407). Da er ein versierter Redner mit einer Vorliebe für bildliche Sprache war, untersucht der vorliegende Beitrag, wie räumliche Metaphern zum Erreichen der persuasiven Ziele des Chrysostomos beitragen. Im Rückgriff auf die kognitive Metaphertheorie wird der Traktat *An Theodor* analysiert, wobei die erkenntnistheoretischen und paränetischen Funktionen, die konzeptuelle Metaphern erfüllen, in den Blick genommen werden. Die Besonderheit des Metaphergebrauchs des Chrysostomos besteht darin, dass er sein Publikum in metaphorische Szenarien, die er in seiner visuellen Rhetorik entwirft, einbezieht, um seine Leser dazu zu bringen, ihre Einstellungen und Verhalten zu überprüfen. Damit versucht er, eine praktische Reaktion auf die gegenwärtige Situation hervorzurufen.

The opposition of wealth and poverty was a constant concern for the Greek preacher John Chrysostom (c. 349–407), as he sought to mitigate the material and social divide in his urban congregation.[1] Vivid descriptions of riches and the rich as well as of the poor and their behaviour abound in his homilies and treatises, drawing on a reservoir of stock-motifs and recurring images. In one homily preached in Constantinople, *Cum Saturninus et Aurelianus acti essent in exsilium*, the Church Father assembles a veritable catalogue of images and metaphors to throw the contrast between wealth and poverty into sharp relief.[2] First, he fashions material wealth into a runaway who never maintains his loyalty to one person but constantly switches from one to another. However, not content with merely employing a single metaphor, Chrysostom elaborates on this point, adding that wealth is likewise a traitor who hurls his victims into an abyss,[3] a murderer, a beast, a steep cliff, a rock amid unceasing waves, a whole sea battered by constant storms, further a relentless tyrant, a master worse than any barbarian and an enemy that will never give up his hatred. Should the parishioners still not have grasped the message, Chrysostom proceeds to characterise poverty in similar fashion, albeit as the direct opposite. Poverty now figures as a place of asylum, a peaceful harbour, perpetual security, luxury free of risk, life without waves or disturbance, mother of wisdom and root of humility. It is interesting to note how Chrysostom carefully crafts this contrasting pair of metaphorical catalogues so that his flock cannot but be overwhelmed by the sheer mass of images. As elsewhere, he clusters a whole range of graphic expressions, some of them metaphorical, making it compelling through antithesis, parallelism, parison and verbal resonances.[4]

At first glance, this firework of metaphors may result in overkill, as the audience is not allowed sufficient time to dwell on one individual metaphor and reflect on its full import. The sudden switches point to the fact that what this and similar passages deal with is rather metaphors on the linguistic level than a fully fleshed out concept that is mapped onto an abstract domain. Moreover, the metaphors seem to be unconnected or even unsuitable, as Chrysostom juxtaposes human characters in action with rather

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[1] See Mayer 2009.

[2] Chrys. *Saturn.* 2–3 (PG 52.416). Cf. Mayer 2009, 104–105. For the situational context of the homily see Cameron and Long 1993, 173–175 and Tiersch 2002, 297–308.

[3] The metaphor of the abyss of vice is further used with regard to the metaphorical theatre. Cf. Retzleff 2003. For further images in Chrysostom relating to wealth and poverty see Kertsch 1995, 56–69.

[4] Some of the rhetorical devices typically used by Chrysostom are compiled by Ameringer 1921, 29–55 and Wilken 1983, 106–112.

static features of nature. Strikingly, the single linguistic metaphor does not contribute much to the meaning of the passage as a whole, as some of them make the same point with only slight variation in detail. What the preacher is aiming at here is rather to overwhelm his audience, to force them to adopt his view by the irresistible fusillade of images. The impressive range of metaphors is integrated by the view that wealth, despite the love of its devotees, is an unstable and difficult possession, which will ultimately ruin its possessor, whereas poverty is a state of tranquil mind, which creates an atmosphere conducive to Christian virtue. The variety of metaphors on the linguistic level does not encompass a single and coherent concept but rather evokes a general impression that is illuminated from different angles.

It has been noted that Chrysostom's use of metaphors, in keeping with his preaching style in general, bears the stamp of the rhetorical schools of late antiquity.[5] As a boy, born into an upper-class family, he attended the lessons of a rhetorician and acquired the skills and techniques that dominated classical oratory since long.[6] There he would have developed a taste for the exuberant and exalted style that later became a hallmark of his sermons, an eloquence that bristles with images, drastic scenes, stark oppositions and rhetorical devices of any kind. It is evident that a kaleidoscope of metaphors such as in *Cum Saturninus* is heavily indebted to the rhetorical schooling, where students through the repetition of preliminary exercises learned to build up a good stock of ready-made expressions to be applied in oratorical improvisation.

Given that the fingerprint of the rhetorical tradition is palpable in Chrysostom's metaphors, this article considers whether metaphorical expressions, in particular of spatial origin, make a meaningful contribution to the communicative aims, beyond mere embellishment and emotional manipulation. Further, it will be addressed to what extent the effects of the metaphors were underpinned by their spatiality. Since an investigation of this type can only be carried out into metaphors within a specific discourse context, I will concentrate on one text as an example, to examine the functions that spatial metaphors fulfil in an argument.[7] As will become clear, Chrysostom's treatise *To Theodore after His Fall* is particularly suitable for our research questions as it contains a vast number of metaphors, most of which are representative of the Church Father's metaphor use in general. It needs to be pointed out that the study is from a literary or rhetorical perspective, not a theological, i.e. the focus is on Chrysostom's achievements in persuasion.[8]

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5 Wilken 1983, 95–127. Ameringer's collection of passages (Ameringer 1921) is still useful in some places.

6 Mayer and Allen 2000, 3–5 give a brief account of Chrysostom's upbringing and training. His rhetorical teacher may have been the famous sophist Libanius of Antioch.

7 My investigation follows the cognitive theory of metaphor in broad terms. However, research on metaphors in literary discourse is still a blind spot in cognitive metaphor studies. Cf. the contributions in Fludernik 2011.

8 Chrysostom's rhetorical style still is an under-researched topic; this holds even more so for his

1 Chrysostom's theory of metaphor

One major advantage to a study in Chrysostom's use of metaphorical language is that, as an exegetical preacher, he himself in numerous homilies on the Biblical books provided a hermeneutic framework, which can serve as a gateway to an examination of his own rhetoric.[9] Of particular use is the body of exegetical homilies on the Pauline letters because Paul, the unrivalled beacon of Chrysostom's theology and preaching,[10] was an accomplished metaphor user himself.[11] This fact did not go unnoticed by his late-antique admirer, and so we encounter many passages where Chrysostom tried to expound Paul's metaphors to his flock and clarify their literal meaning.[12] Interestingly, in explaining them he often took advantage of further metaphors, which suggests that he attributed to metaphors the potential for clarifying complicated matters.

To give just one example, Chrysostom attempts to illuminate in detail the famous Pauline metaphor of the human body in one of his homilies on 1 Corinthians.[13] There he not only makes explicit what the individual body parts stand for, but also highlights that the head, eyes, feet and genitals convey notions, such as nobility and cheapness, that carry specific evaluations. In other words, metaphors do not simply substitute one linguistic expression for another, a transferred for a literal; rather, they operate as a communicative and, more fundamentally, cognitive instrument that represents an entire concept, without making explicit all of its aspects.[14] Their asset, it seems, is that they evoke notions in the audience's mind that are usually attached to their source domain, as for instance the cultural evaluations attached to body parts in Greco-Roman civilisation. That metaphors have implications and connotations which the audience is asked to associate Chrysostom clearly indicates when he explains that the metaphor of the rock in the Gospel of Matthew is used for the security of Jesus' lessons because a rock denotes a position remotely above the waves of human affairs.[15] Chrysostom here brings out the

metaphor use. Previous scholarship on his imagery and metaphors has focused on the realities reflected by them rather than on their functions. See Kertsch 1995 and Koch 2007 (on athletic imagery), further Ameringer 1921, 56–67. A notable exception is the brief analysis in Wilken 1983, 107–110 and 117–120.

9 On Chrysostom's exegetical method see Kannengiesser 2004.

10 The magisterial study on Chrysostom's image of Paul is Mitchell 2000. See also Heiser 2012.

11 See Williams 1999; Gerber 2005.

12 E.g., Chrys. *hom. in Rom.* 22.2 (PG 60.496); *hom. in Heb.* 33.2 (PG 63.162); *hom. in 2 Cor.* 10.6 (PG 61.414). As a matter of fact, a great deal of Chrysostom's exegesis is devoted to the explanation of Bib-

lical metaphors. The reason why metaphors require clarification is their similarity to enigmatic utterances. See, for instance, Chrysostom's comments on the relationship between a metaphor in the Psalms and an enigmatic expression in Paul in *exp. in Ps.* 7.12 (PG 55.98).

13 Chrys. *hom. in 1 Cor.* 30.2 (PG 61.251.8–43) on 1 Corinthians 12.

14 In the same passage, Chrysostom states that Paul by reference to the body parts wants to make his audience aware of the hierarchy of mean and honourable (PG 61.251.31–34).

15 Chrys. *hom. in Mt.* 24.2 (PG 57.323–324) on Matthew 7:24–25.

literal meaning communicated by the orientational metaphor of up and down, which is actually already evident from the Gospel itself.[16]

The reason why metaphors are able to shed light on specific qualities and features of rather abstract entities such as the Church seems to be their visual dimension. According to Chrysostom, metaphors function in a similar way as images as they paint the thing they signify in almost picture-like manner.[17] From this comment we can infer that the Church Father considers the graphic and concrete qualities of metaphorical expressions as suitable for visualising abstract notions that are difficult to grasp. When the Psalms speak of missiles and fire they mean in fact punishment so that the audience becomes aware of God's relentlessness.[18] Not only that, the graphic metaphor also increases the emotional impact of the argument, as the audience will experience greater fear because of the threat posed by weapons and fire. This observation made by Chrysostom ties in closely with the claim of Greco-Roman rhetoric that vividness generates images before the audience's mind so as to enhance the persuasive pathos of the speech.[19] Metaphors fulfil, in essence, the same functions as textual images, illuminating an abstract domain by their visual potential. We may add here that elsewhere Chrysostom reflects on the power of images created by words to represent imperceptible and even ineffable things such as the turmoil of the human soul.[20] In the following analysis, we shall explore whether Chrysostom's own metaphors serve the same communicative aims.

2 A spatial conceptualisation of life

The work which will be analysed in this article is commonly referred to by the title *To Theodore after His Fall*, although the name Theodore occurs nowhere in the tract.[21] The precise circumstances of its origin and publication are not indicated, either. However, its whole argument suggests that it belongs to the period when Chrysostom still entertained the ideal of monasticism as the pinnacle of the Christian life before he adjusted his aspirations to the realities of the late-antique polis. It is, therefore, safe to say that the treatise originated from his agenda of defending asceticism in the face of its urban critics in Antioch.[22] Its transmitted title is down to the fact that the work, because of the similarity in subject matter and standpoint, has been attached in the manuscript tradition to the letter addressed to Theodore, who was for some time Chrysostom's brother

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16 Cf. Lakoff and Johnson 1980, 14–19; further Kövecses 2002, 35–36.

17 Chrys. *exp. in Ps*. 44.10 (PG 55.199.3–5).

18 Chrys. *exp. in Ps*. 7.12 (PG 55.98.36–53).

19 On this effect of *enargeia* see Rhet. Her. 4.39.51; Cic. *inv*. 1.54.104 and 107; Quint. *inst*. 8.3.67; Nic. *prog*. p. 70–1. Cf. Webb 2009, 99–100.

20 Chrys. *Thdr*. 1.11 and 14.

21 Greek text and French translation in Dumortier 1966.

22 Dumortier 1966, 10–20 on the relationship between the letter (usually referred to as *Thdr*. 2) and the treatise (*Thdr*. 1) to Theodore.

in an ascetic community. Despite this close relationship, it is evident that the much longer treatise has a general relevance, targeting not an individual but any monk, and is more markedly informed by the techniques of classical rhetoric. Developing the letter's subject matter further, the work owes its existence to the fact that the addressee has defected from the spiritual life for the sake of a beautiful woman called Hermione.[23] Chrysostom now seeks to persuade his brother to stay clear from physical pleasures and the lures of city life in general and return to the monastic community. The entire argument is based on the opposition between worldly concerns and spiritual treasures, without a real progression in thought; instead it circles around one single point, discussing it under varying key themes, including repentance, return, the relation of body and soul and the cutting off of desires. Packed with powerful images of graphic qualities (the depiction of luxury and its physical decay is particularly vivid[24]), the tract makes also frequent use of metaphors, many of which are moulded in spatial terms.

After introducing his paraenetic address with a lament in the footsteps of Jeremiah,[25] Chrysostom starts his argument with extended imagery. The comparison of mourning over cities and over human souls brings him to the metaphor of the soul as a Christ-bearing temple. At first, he seems to merely compare the desolation of the soul and the destruction and effacement of a temple, but then he uses the temple as a metaphor, proceeding to a detailed description of its utter devastation.

> This temple is holier than that; for it glistened not with gold and silver, but with the grace of the Spirit, and in place of the cherubim and the ark, it had Christ and His Father and the Paraclete seated within. But now all is changed, and the temple is desolate, bare of its former beauty and comeliness, unadorned with its divine and unspeakable adornments, bare of all security and protection. It has neither door nor bolt, but is laid open to all soul-destroying and shameful thoughts; and if the thought of arrogance or fornication or avarice or any more accursed than these wish to enter in there is no one to hinder them, whereas formerly, even as the Heaven is inaccessible to all these, so also was the purity of your mind. Perhaps I shall seem to say what is incredible to some who now witness your desolation and defeat; for because of this I wail and mourn, and shall not cease doing so until I see you again in your former brightness. For although this seems to be impossible to men, yet to God all things are possible.[26]

23 She is mentioned once in *Thdr.* 1.14.54, yet as an elusive figure without any individual characteristics.

24 Chrys. *Thdr.* 1.9.

25 See Jeremiah 8:23 LXX.

26 Chrys. *Thdr.* 1.1.22–40: οὗτος ἁγιώτερος ἐκείνου ὁ ναός· οὐδὲ γὰρ χρυσῷ καὶ ἀργύρῳ ἀλλὰ τῇ τοῦ Πνεύματος ἀπέστιλβε χάριτι καὶ ἀντὶ τῶν Χερου-

βὶμ καὶ τῆς κιβωτοῦ τὸν Χριστὸν καὶ τὸν τούτου Πατέρα καὶ τὸν Παράκλητον εἶχεν ἱδρυμένον ἐν ἑαυτῷ. Ἀλλὰ νῦν οὐκέτι, ἀλλ᾽ ἔρημος μὲν καὶ γυμνὸς τοῦ κάλλους ἐκείνου καὶ τῆς εὐπρεπείας ἐστίν, τὸν θεῖον καὶ ἄρρητον ἀποκοσμηθεὶς κόσμον, ἔρημος δὲ ἀσφαλείας ἁπάσης καὶ φυλακῆς. Καὶ οὔτε θύρα, οὔτε μοχλός, ἀλλὰ πᾶσιν ἀνέῳκται

Drawing on a Pauline model,[27] Chrysostom sees the soul as a sacred building, adorned by the Trinity, which, since the addressee has surrendered to sinful lusts, is bereft of all its protection and exposed to the attacks of any enemy to come. Unlike in the homily discussed above, this passage maps an entire concept, that of the temple under attack, onto another domain, furnishing it with figures, objects, actions and events so that the reader can imagine the seizure and destruction of the sanctuary by an enemy. With its references to 'now' and 'then', the metaphor even adumbrates a chronological sequence, a story, as it were. Although the spatial metaphor is far from containing every possible detail belonging to the capture of a temple it goes a long way towards conjuring a vivid image in the reader's mind. Its graphic features and powerful language set up a whole tableau. Interestingly enough, not every detail of the source domain matches one of the target domain, as, for instance, it is left unsaid what the counterparts of the door and bolts are in the human soul. So there is an excess of detail in the source domain that is not directly used for the metaphorical mapping but nonetheless contributes to our understanding of the target.

This lack in a precise one-to-one relationship suggests that the spatial metaphor is not designed primarily for analytical explanation. For the effectiveness of the image the audience need not wonder whether any feature of the source domain is actually fit for purpose. Instead, the intended effect is furthered by the technique of blending source and target together. Almost unnoticeably, components of the concept of the soul enter the concept of the temple, to the effect that both input concepts merge into one blended entity.[28] Chrysostom skilfully mixes the material elements of the building with immaterial components of the soul, such as thoughts and vices, until aspects of both domains begin to coalesce into a new whole, the soul-cum-temple.

Assuming this strategy is not exclusively for the sake of didactic, we may wonder what the effects of the spatial metaphor are in this context. It is important to note here that in the quoted passage the author explicitly refers to someone witnessing the destruction of the temple. Further, we should remember that Chrysostom set out with a lamentation borrowed from Jeremiah. Therefore, I want to argue that with the vivid and detailed description of the temple he primarily aims at an emotional appeal to his

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τοῖς ψυχοφθόροις καὶ αἰσχροῖς λογισμοῖς· κἂν ὁ τῆς ἀλαζονείας, κἂν ὁ τῆς πορνείας, κἂν ὁ τῆς φιλαργυρίας, κἂν οἱ τούτων μιαρώτεροι βουληθῶσιν ἐπεισελθεῖν ὁ κολύσων οὐδείς· πρότερον δέ, καθάπερ ὁ οὐρανὸς τούτοις ἐστὶν ἄβατος ἅπασιν, οὕτω καὶ ἡ καθαρότης τῆς διανοίας τῆς σῆς. Καὶ τάχα ἄπιστα δόξω τισὶν λέγειν τοῖς νῦν τὴν ἐρήμωσιν καὶ τὴν καταστροφὴν ὁρῶσιν τὴν σήν· διὰ γὰρ τοῦτο κόπτομαι καὶ πενθῶ, καὶ τοῦτο ποιῶν οὐ παύσομαι, ἕως ἄν σε πάλιν ἐπὶ τῆς προτέρας

ἴδω φαιδρότητος. Εἰ γὰρ καὶ τοῖς ἀνθρώποις ἀδύνατον εἶναι δοκεῖ τοῦτο, ἀλλὰ τῷ θεῷ πάντα δυνατά. The translations are based on Stephens 1886.

27 The metaphor is introduced in 1 Corinthians 3:16–17.

28 See Fauconnier and Turner 2002, esp. 17–57 on the mental operation of conceptual blending. According to this theory, distinct conceptual domains can be simultaneously activated, and connections across domains can be formed, leading to new inferences.

addressee. What he tries to elicit from the monk as an 'eye-witness' is that he imagines the desolation of his own soul in the most deplorable terms. The imagery carries the undertones of defilement, ruin, profanation and sacrilege, that is, of outrageous misdeeds. If the addressee should have retained any sense of shame and reverence he must feel deep regret for not caring about his own Christ-bearing soul. To be sure, there is a didactic element in the metaphor use, as the source domain of the temple makes something invisible and abstract, the soul, almost tangible and hence accessible to cognition. However, Chrysostom aims primarily at impressing and overwhelming his addressee with a poignant imagination.

Moreover, as some of the metaphorical elements do not have a specific literal counterpart, the whole metaphor becomes autonomous as if it were designed for the connoisseur of an excellent painting. The emotional appeal, though, indicates that the vivid imagination is not art for art's sake. Quite the contrary, it has a considerable relevance for the monk's life. Since the metaphor operates on the reader equally through implications and connotations, it is time to mention one implication that reaches beyond the present state of the soul. While the notions of ruin and sacrilege apply to the present condition, after the monk's fall, the whole concept of the spoilt sanctuary implies that any adherent of the cult is summoned to restore it to its former beauty and purity.[29] Strikingly, Chrysostom even makes the point that he wants to see his brother's soul in its former lustre, thereby revealing the application of the metaphor to reality. In other words, what he seeks from the addressee is not only contrition but, as the next step, return, irresistibly couched in metaphorical terms. All of which stresses that a spatial metaphor, far from being a mere substitute, fulfils several functions in a discourse context, from didactic, to epistemic, to appeal and command.

After the imagery of the temple Chrysostom goes on to explain further the significance of the desertion from the spiritual life to the world. Unsurprisingly, he assumes that it was the devil that lured the brother away from the monastic community to sin. However, he is convinced that with God's help the addressee still can return from vice to virtue provided that he does not relinquish all hope.

> Do not then despair of the most excellent change. For if the devil had such great power as to cast you down from that pinnacle and height of virtue into the extremity of vice, much more will God have the power to draw you up again to your former confidence[30]; and not only indeed to make you what you were

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29 This shows that a metaphor is not confined to a static concept but can refer to an elaborated script with a considerable extension in time. For metaphorical scripts and scenarios see below, p. 175.

30 This is but an approximate rendering of the Greek term *parrhesia* (παρρησία), which literally denotes frankness of speech. It is a central concept in Chrysostom's view of relationships among humans and between man and God. Cf. Chrys. *scand.* 3.5 (SC 79, 76.3–11); *sac.* 6.2; *stat.* 17.2 (PG 49.175).

before, but even much happier. Only be not downcast nor cut off your good hopes, nor be in the state of the ungodly. For it is not the multitude of sins which is wont to plunge men into despair, but impiety of soul.[31]

With a quotation taken from the Book of Proverbs, Chrysostom dwells on this point, adding that 'the accursed thought', pressing down like a yoke on the neck of the soul, forces it to bend and hinders it from looking up to the Lord.[32] Unlike immediately before, it is not a developed metaphorical scene, since the devil's assault on the addressee is, according to the Church Father's view, a reality of life. And yet, also this passage derives its force from metaphors. Its suggestiveness rests primarily on the recurring motif that the addressee when he left for physical pleasures fell from the height of virtue down into deep despair. Within a couple of lines the text strings together several expressions that denote vertical localisation in a space. While the pinnacle of virtue figuratively suggests a high mountain, the verbs represent movements of falling and rising, until Chrysostom refers to the present state of the addressee's mind with the double metaphor of the heavy yoke on the neck of the soul, which captures the concept of the soul as a draught horse.[33]

All of these metaphors are consistent in that they illustrate the abandonment of the spiritual ideal as a sudden movement from height to ground. Dressing his analysis in the metaphor of up and down, Chrysostom on the one hand merely follows two Biblical quotations which he weaves into his argument, as already Proverbs and Psalms employ spatial terms to make their point.[34] On the other hand, he adopts the orientational metaphor shared across cultures, according to which things situated above are positive and things down negative. It is interesting to note that this metaphorical concept, apart from its key role in the whole work, dominates the entire passage, appearing in varying fashion and so hammering the intended lesson into the audience. The evaluative hierarchy of up and down structures a spectrum of activities and events – despair and hope, looks, companionship and confidence – while cooperating with other images such as the yoke and the maidservants. Again, the text blends several metaphors together and

See Bartelink 1997, especially 269 on the connection between repentance and *parrhesia*.

31 Chrys. *Thdr*. 1.1.44–53: Μὴ τοίνυν ἀπογνῷς τῆς ἀρίστης μεταβολῆς. Εἰ γὰρ ὁ διάβολος τοσοῦτον ἴσχυσεν, ὡς ἀπὸ τῆς κορυφῆς ἐκείνης καὶ τοῦ ὕψους τῆς ἀρετῆς εἰς ἔσχατόν σε κακίας κατενεγκεῖν, πολλῷ μᾶλλον ὁ θεὸς ἰσχύσει πρὸς ἐκείνην σε πάλιν ἀνελκύσαι τὴν παρρησίαν· καὶ οὐ τοιοῦτον μόνον ἀλλὰ καὶ πολλῷ μακαριώτερον ἐργάσασθαι τοῦ πρότερον. Μόνον μὴ καταπέσῃς, μηδὲ τὰς χρηστὰς ἐκκόψῃς ἐλπίδας, μηδὲ πάθῃς τὰ τῶν ἀσεβῶν. Οὐ γὰρ τὸ τῶν ἁμαρτημάτων πλῆθος

εἰς ἀπόγνωσιν ἐμβάλλειν εἴωθεν, ἀλλὰ τὸ ψυχὴν ἔχειν ἀσεβῆ.

32 Cf. Proverbs 18:3.

33 The metaphor of the neck of the soul appears also in Chrys. *catech*. 1 (PG 49.224.8) and *pan. Ign.* (PG 50.590.30). Chrysostom might have modelled it on Sirach 51:26.

34 Psalms 122:2–3 LXX and Proverbs 18:3 with the container metaphor for the evils (ὅταν ἔλθῃ ἀσεβὴς εἰς βάθος κακῶν, καταφρονεῖ, ἐπέρχεται δὲ αὐτῷ ἀτιμία καὶ ὄνειδος).

subsumes them under a shared master concept that conveys a basic oppositional evaluation.[35]

And again, Chrysostom aims for something more substantial than just lending concreteness to an abstract notion. Since the underlying conceptual metaphor, not only in ancient civilisation, is outspokenly evaluative, it suggests that every effort needs to be made in order to maintain or restore the relationship between top and bottom. Applied to the specific occasion, the addressee, notably a generic persona, ought to realise that he has cast himself from the height to the extreme abyss, where he must not stay for good. What enhances this appeal for change is that the orientational metaphor here is not exclusively spatial in nature but simultaneously temporal because it is phrased in terms of now and then. Thus, it propounds a storyline, a progression in action, with the implied assumption that the present state of lying on the ground will not be the definite terminus. What is more, Chrysostom conceptualises the addressee's whole life in spatial categories. Human existence appears to be bound tightly to spaces and every event, every action has consequences for one's position within this 'space of life', which is structured by regions, places, trajectories and movements. If the audience adopts the mental map of their lives as outlined by the author they simultaneously acquire a novel way of perceiving or assessing their own selves as well as their conditions.

This brings us one step further because, as we go through the treatise, we cannot fail to notice that the orientational up-down metaphor forms the backbone of the text right from the start until the final exhortation. Throughout, it crops up as the leitmotif, assuming different shapes and not always coming to the fore, but every time noticeable. In contrast to a detailed scenario as discussed above, a skeletal image-schema such as 'up-down' is a very general source domain, from which relatively little is mapped onto the target.[36] Because of its being situated on the most general level, the orientational metaphor is particularly useful for integrating various specific items into a coherent whole. In one conspicuous place, when Chrysostom has proceeded to talk about our lives in very broad terms, the figurative vertical hierarchy, combined with the notion of movement, is presented in almost aphoristic manner. To have fallen, the Church Father authoritatively claims, is not a grievous thing, but to remain prostrate after falling, and not to get up again.[37] The metaphor of falling and rising again to one's feet continues what Chrysostom has introduced in the opening of the tract and binds together numerous passages of the work. Interestingly, it even lends shape to the exemplars which the

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35 Overlap in emotion metaphors has scholars led to discuss whether there is even a master metaphor in the emotion domain. Kövecses 2000, 61 and 192.

36 For metaphors of this kind, which are motivated by image schemas, i.e. embodied patterns of experi-

ence, such as 'in-out' see Turner 1996, 16–18, Kövecses 2002, 36–38 and Semino 2008, 7.

37 *Thdr*. 1.7.7–8, a maxim that succinctly phrases the core lesson of the treatise: Οὐδὲ γὰρ τὸ πεσεῖν χαλεπόν, ἀλλὰ τὸ πεσόντα κεῖσθαι καὶ μὴ ἀνίστασθαι…

author inserts in his argument, King David from the Bible and a certain Phoenix, in a tale seemingly made up by Chrysostom himself.[38]

Phoenix, an affluent young man who is won over for the spiritual vocation, after his intermediary fall back into his former, vainglorious life in the midst of the city, finally returns to contemplation and Christian virtue. As the story perfectly encapsulates, the orientational metaphor lends itself easily to a combination with the likewise entrenched image of the path. Ultimately, the lad is treading again the path which leads to Heaven and has already arrived at the goal of virtue.[39] It comes as no surprise then that Chrysostom often mixes both metaphors when, for instance, he talks about the path to virtue, the road to Heaven, leaving the furnace of pleasures, death as departure and, with regard to the overall goal, running to the city of Heaven and the eternal life.[40] He relies on the concept of LIFE AS A JOURNEY and accentuates it for his purposes by giving it a specific, vertical direction.

Tellingly, the letter to Theodore, which accompanies the treatise in the manuscripts, opens with the same conceptual metaphor of fall and rise, only in a more developed fashion. There the text evokes the images of an athlete, a soldier and a merchant to urge Theodore not to remain prostrate after a serious blow but rise to his former spiritual strength.[41] From the repeated employment of the metaphorical concept of FAILURE AS FALL and SUCCESS AS RISE we can infer that for Chrysostom spatiality is not only a versatile tool for visualising numerous actions and events, a didactic instrument that is capable of making abstract concepts accessible. More essentially, spatial metaphors reflect his understanding of the world and the Christian's place therein. We will not press the evidence too far if we state that his worldview is informed by spatial thinking; for, in an emblematic passage, he reveals the hope towards God, that is, the foundation of human life, as something stretching through three-dimensional spaces.

> For this, this [hope] it is which, like some golden cord suspended from the Heavens, keeps our souls steady, gradually drawing towards that height those who cling firmly to it, and lifting us above the sea of the troubles of this life. If

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38 *Thdr*. 1.15 (David); 1.18 (Phoenix).

39 *Thdr*. 1.18.69–71 (καὶ νῦν τὴν ἐπὶ τὸν οὐρανὸν βα-δίζων ὁδόν, πρὸς αὐτὸ λοιπὸν τὸ τέλος ἔφθασεν τῆς ἀρετῆς).

40 *Thdr*. 1.3.30–3; 40–6; 9.41–2; 17.47–53; 73–5. Needless to say, none of these metaphors is completely unique to Chrysostom. The furnace of pleasures, for instance, seems to be suggested by Daniel 3, a Biblical story that is referenced by Chrysostom in 1.5. Further, he is likely to have been inspired by the furnace of fire in Matthew 13:42 and 50. Cf. also *Thdr*. 1.9.43–5. In *Thdr*. 2.3.68–9 he speaks of the 'flame

of pleasures.' For the image of the iron furnace see further Deuteronomy 4:20 and Jeremiah 9:4. It is applied in Chrysostom's works very frequently and can denote both purifying fire and, more often than not, vexing and dangerous fire.

41 *Thdr*. 2.1.9–27. Such series of examples are typical of the colloquial style of the so-called diatribe, which Chrysostom's preaching is heavily indebted to. We should mention in passing that most of the metaphors and images in the treatise, e.g. fall and rise, athletics and the dangers of seafaring, are already present in the *Letter to Theodore*.

anyone then becomes enervated and lets this sacred anchor loose, straightaway he falls down and is suffocated, having entered into the abyss of vice.[42]

This image, building on the Homeric metaphor of the golden chain linking men to the divine,[43] mirrors lucidly the spatial aspect which Chrysostom's picture of the human world displays. Interweaving the metaphors of the chain, rough sea and firm anchor, and height and abyss, it situates man in a multi-layered spatial framework. Further, it demonstrates that the application of spatial metaphors is not based on arbitrary choice. Quite the contrary, as in the belief system of Christianity Heaven is an undeniable fact, spatial thinking suggests itself as an appropriate method of cognition. The ubiquitous conceptual metaphors like the heavenly city, the abyss of vice and the spiritual theatre are evidence that Chrysostom construes the religious 'landscape' of late antiquity as a multi-tiered network of spaces, whose components are interconnected and arranged in such a way vertically and horizontally that they receive their meaning from their place in the spatial matrix. Tentatively we may visualise this matrix in a 3-D diagram like fig. 1, with the qualification that the items, of course, cannot be located with exactness. Since many of the spatial categories are bipolar, apart from the aforementioned up-down e.g. the deictic here and there, Heaven and earth, city and desert, each of them assumes a specific role and function by the opposition of its direct counterpart. Furthermore, non-spatial contrasts, for instance, present and future, unstable and firm, temporal and eternal, seen and unseen,[44] enhance the effect of the spatial distribution of meaning, in order to make the audience aware of the inherently black-and-white order of the world.

To carry this a step further, to a more theoretical level, we can say that metaphors, although appearing as linguistic features on the level of texture, essentially operate on the conceptual level.[45] This is why they point to a specific way of world construal even if they, according to the affordances of language, cannot mirror cognition in all details and all respects. Chrysostom's method of mapping the religious landscape and communicating this mental model to his audience indicates that what matters to human life is a sense of place. His constant reminders of where in fact you are, how you have come there and

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42 *Thdr.* 1.2.6–10: Αὕτη γάρ, αὕτη, καθάπερ τις χρυσῆ σειρὰ τῶν οὐρανῶν ἐξαρτηθεῖσα, τὰς ἡμετέρας διαβαστάζει ψυχάς, κατὰ μικρὸν πρὸς τὸ ὕψος ἐκεῖνο ἀνέλκουσα τοὺς σφόδρα ἐχομένους αὐτῆς, καὶ τοῦ κλύδωνος ἡμᾶς τῶν βιωτικῶν ὑπεραίρουσα κακῶν. Ἂν οὖν τις μεταξὺ μαλακισθεὶς ἀφῇ τὴν ἄγκυραν ταύτην τὴν ἱεράν, κατέπεσέ τε εὐθέως καὶ ἀπεπνίγη, εἰς τὴν ἄβυσσον τῆς κακίας ἐλθών.

43 Cf. Hom. *Il.* 8.19–20. See further the allegorical interpretation in Pl. *Tht.* 153c–d. The metaphor occurs also elsewhere in Chrysostom's writings: *hom. in Ac.* 9:1 (*De mutatione nominum*) 4.3 (PG 51.159.56); *hom. in Eph.* 8 (PG 62.66.11 and 14); *hom. in Heb.* 9.4 (PG 63.80.62); *educ. lib.* 88 (line 1053); *hom. in Gen.* 36.1 (PG 53.332.58); *hom. in Mt.* 15.6 (PG 57.230.56); *hom. in 1 Cor.* 7.9 (PG 61.66.41–42); *hom. in 1 Cor.* 33.4 (PG 61.281.6); *Homilia dicta postquam reliquiae martyrum* 2 (PG 63.470.45–46). In late-antique Neoplatonism, it was applied to the unbroken succession from Plato downwards.

44 Cf., among other passages, *Thdr.* 1.13–4.

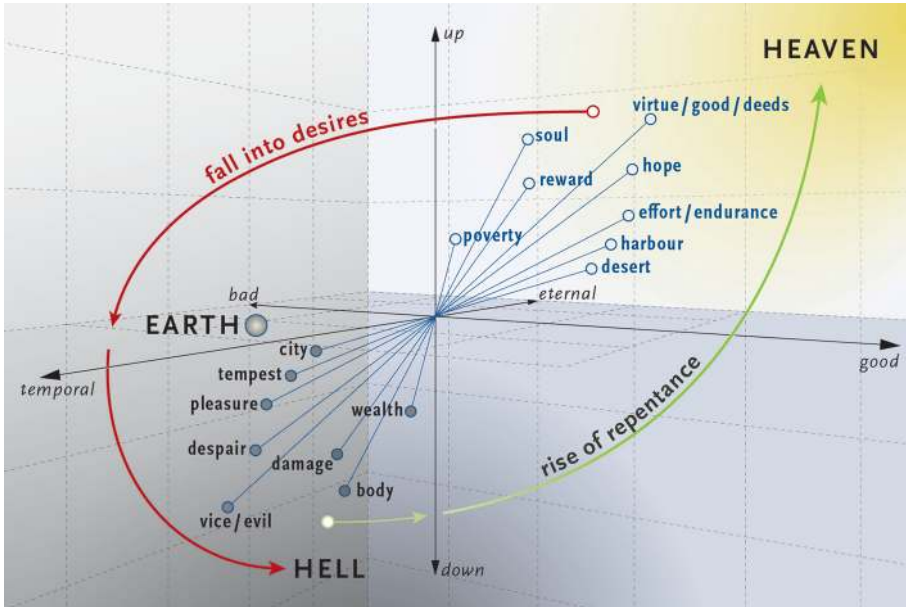45 Cf. *Thdr.* 1.7 on the human condition, referred to above.

Fig. 1 Chrysostom's matrix of spaces.

where you ought to be force the audience to realise, and rethink, their position in the ethico-religious environment. It can be argued that one major factor why Chrysostom in his instruction of the flock relies so heavily on spatial categories is that space is immediately accessible and comprehensible to everyone. As cognitive science has emphasised, human cognition is deeply grounded in the constant bodily experience of the spatial dimension; our conceptual system, hence, is fundamentally shaped by our perceptual and motor systems, which is why the bulk of conceptual metaphors is based on spatial relationships and why many primary metaphors occur across cultures.[46] Considering the fact that cognition is in essence embodied, i.e. having recourse on knowledge stored in the human body, we grasp why the perception of spaces is of paramount importance to Chrysostom's understanding of the human condition. Since he wants to impose his mental model on the audience, appealing to the sense of one's place is arguably the most promising path to successful persuasion. The persuasive force of his homilies and treatises lies in the pervasive references to bodily experiences of spaces that are familiar to everyone, including the cityscape, the theatre and the surroundings of the city.[47] It is

46 The view that abstract concepts are grounded metaphorically in embodied and situated knowledge has been put forward most vocally by Lakoff and Johnson 1999. See further Lakoff and Johnson

1980, 19–21, 56–60 and Kövecses 2002, 69–76 on the experiential basis of metaphors.
47 The relevance of the cityscape and the surrounding mountains emerges with clarity in particular from

therefore indispensable to take into consideration the relevance of the local setting to Chrysostom's oratory.

3 Metaphorical scenarios and embodied reasoning

The combination of the orientational up-down metaphor and the conventional LIFE IS A JOURNEY metaphor features prominently also in the final exhortation of the treatise. After a quotation of the Biblical metaphor of the yoke of God,[48] Chrysostom first applies the metaphor of agriculture to his brother's life. He asks him to dam up the streams of destruction, lest he suffer severe damage and the cultivated field be completely flooded. Only then will he make up for the present loss and even add profit. At first glance, the image of a farmer does not seem well-chosen for someone having defected from virtue to bodily pleasures. In all likelihood, the choice is determined by the image of the yoke and burden, which associate labour in farming. Between the lines, though, there is a connection that has been established by a great number of economic metaphors during the course of argument. For the concepts of reward and recompense, characteristic of economic exchange, have made a regular appearance in Chrysostom's admonitions.[49] To highlight what his addressee is in danger of losing he has repeatedly referred to gold, wealth and profit, thereby directing our attention to the invaluable benefits waiting for the godly man. Now the scene of the farmer protecting the crops with suitable preventive measures against devastation again underlines the need to take action in order not to risk losing the harvest. Considering this metaphor, we can develop further what we noted with regard to the other passages: while these consist, for the greatest part, in single linguistic metaphors or general metaphorical concepts, the image of the farmer brings an entire scenario to life, comprising a protagonist, a scene with objects, events and actions. Although brief metaphorical references, as we have seen, sometimes imply sketchy storylines, in this case the author himself furnishes sufficient detail to suggest to his readers a veritable scenario through an extended metaphor on the level of language.

After the farmer struggling against a natural catastrophe, Chrysostom quickly switches to another scene and imagines the addressee as wrestling with a dangerous opponent.

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his ascetic writings *Ad Theodorum lapsum* 1 and 2, and *Adversus oppugnatores*. Some aspects of his image of urban space are discussed in Hartney 2004 (with a gender focus) and Lavan 2007 (on the marketplace).

48 Cf. Matthew 11:30. The metaphor of the easy yoke is already referred to in *Thdr*. 1.2.

49 E.g., *Thdr*. 1.13 (profit, gain, wealth); 14 (possession, damage and loss); 20–2 (storing good deeds, the balance of good and evil deeds, gold, precious stone, material wealth).

Having considered all these things, shake off the dust, get up from the ground and you will be formidable to the adversary. For he himself indeed has overthrown you, as if you would never rise again; but if he sees you again lifting up your hands against him, he will receive such an unexpected blow that he will be too timid to upset you again. And, I mean to say, you yourself will be more secure against receiving any wound of that kind in future.[50]

In an elaborated image he draws on the familiar metaphor of athletics[51] and envisages the addressee as a wrestler who has been beaten by his competitor but can recover his firm stance and ward off the other's blows, until, with the help of God, he succeeds and even rescues other people with his virtue. This extract is another fine example of an extended and detailed metaphor that is fully fleshed out to elicit in the reader's mind a vivid imagination. It is important to note that both scenarios are completely generic in their make-up. Neither the farmer nor the wrestler are identifiable characters, singled out by any individual feature. Instead, they belong to the stock-in-trade of writers, orators and philosophers seeking to clarify a point by reference to an analogy. To put it another way, Chrysostom makes a reference to a prototypical image or scene stored in the minds of his audience.[52] Every member of Greco-Roman civilisation has a basic knowledge of farming and sports and knows what props and activities are typically involved in these professions. Thus, everyone is thoroughly familiar with the 'script' of a prototypical wrestling fight, which contains two competitors, a fighting ground, spectators, certain regulations, specific wrestling grips and, eventually, defeat and victory, marked by a prize.[53] The author, therefore, need not provide every component in order to evoke the whole scenario; he can rely on the cultural background knowledge of his audience, to the benefit of narrative economy. What we can learn from passages like this is that conceptual metaphors often consist of such schemas or frames which need not to

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50 *Thdr*. 1.22.31–7: Ἀλλ' ἅπερ ἅπαντα λογισάμενος ἀποτίναξαι τὸν χοῦν, ἀναστῆθι ἀπὸ τῆς γῆς, καὶ φοβερὸς ἔσῃ τῷ ἀνταγωνιστῇ. Αὐτὸς μὲν γάρ σε κατέβαλεν, ὡς οὐκ ἀναστησόμενον λοιπόν·ἂν δὲ ἴδῃ πάλιν τὰς χεῖρας ἀνταίροντά σε, ἀπροσδοκή-τως πληγείς, ὀκνηρότερος ἔσται πρὸς τὸ ὑποσκε-λίσαι πάλιν. Τί λέγω; Καὶ αὐτὸς ἀσφαλέστερος ἔσῃ πρὸς τὸ μηκέτι τραῦμα τοιοῦτο λαβεῖν.

51 For Chrysostom's use of images and analogies from athletics see Koch 2007, who is, however, rather interested in Chrysostom's familiarity with sports. Sawhill 1928 and Kertsch 1995, 114–133 have also collections of passages where Chrysostom refers to the Christian *agon*. Athletic metaphors had been applied to the struggle for virtue or the human con-

dition in general by ancient philosophy and by Paul as well. The components Chrysostom uses, such as *agon*, boxing, running and the victory garland, are already present in Paul's metaphors. Cf. 1 Corinthians 9:24–7. See Gerber 2005, 192–197.

52 Lakoff and Johnson 1980, 69–86 highlight that metaphors often have a prototypical core and rest on the mapping of structural units, gestalts, that involve typical elements.

53 The concept of the 'script' in semantics refers to knowledge structures whose elements are sequenced types of events. On metaphorical scripts and scenarios see Semino 2008, 10 and 219–220. See also the following footnote on the related notion of 'frame'.

be spelled out but nevertheless are tacitly understood as they are part of the shared cultural knowledge.[54] It is particularly striking how frequently Chrysostom draws on these frames when he employs topical metaphors of soldiers, athletes, merchants, sailors and other stock characters.

Prima facie, the two frames, agriculture and athletics, do not easily match as they represent widely different businesses. Yet, both are united by the general notion that a strenuous effort amid adverse conditions will result in success and profit, as long as you fix your eyes on a chosen goal.[55] This lesson, which is also referred to at the beginning of the passage with the mention of the noble yoke and the goal *(telos)*, is formulated, not by single linguistic metaphors, but by whole scenarios that set off, as it were, comic strips in the audience's minds. These vivid imaginations can be seen as mental models, that is to say, mental representations of cognitive domains, which are elicited from the reader by metaphorical clues in the text. As a result of this technique, three mental models in the extract under consideration come into play: the first is the mental representation of the addressee's flight from the spiritual profession to the secular life; second comes the farmer on the brink of losing his crops to the flood; and third follows the wrestler getting up again after a serious blow. As has been mentioned above, the two metaphorical concepts build on shared background knowledge and represent prototypical scenes, where attention is focused on a few salient elements. Although these input spaces share a general meaning, that of resistance in the prospect of defeat, the conceptual blending does not result in tedious duplication. Other than that, what emerges from the blend is a mental space where the input spaces generate something new by each contributing its own properties.[56] While the metaphor of the farmer foregrounds, among others, the aspects of cultivation, labour, strategic planning and material profit, the concept of the wrestler puts training, steadfastness, being on your guard, triumph and reputation centre stage, with the additional notion that you can learn from your own previous calamities to do better next time.[57] The emergent sum of the input spaces is considerably more than each of its parts.

What is striking in passages like this is the role of the audience within the metaphorical scenarios. Instead of merely providing descriptions of spaces, Chrysostom inserts his addressee into the imagined scenes so that the latter himself becomes an agent in the

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54 Frames are part of cognitive semantics, going back to Gestalt theory. A frame is based on recurring experiences and is defined as a coherent structure of related concepts that comprises a stereotypical situation, figures, objects, relationships, activities and events. We employ such cognitive frames to produce and understand language. Cf. Fillmore 1985.

55 Of similar meaning and function is the analogy of seafaring merchants and shipwreck, which it-self is followed by the analogy of a boxer (*Thdr.* 1.15.43–51).

56 On the emergent nature of the blended space see Fauconnier and Turner 2002, 42–44, 48 and Kövecses 2002, 228–230.

57 This additional significance is discussed by Chrysostom immediately afterwards and applied to the addressee.

mental spaces. Addressed by verbs in the second person singular, he, and through him any reader, is invited to see himself as a farmer and an athlete. Since the experience of the spatial dimension is deeply embedded in the human body, the Church Father wants his audience to act out a role in the metaphorical spaces, engage there, even if in imagination, and develop a feeling for these environments. Considering the effect of this technique, it is significant that the audience is turned by the text into an active player, not just a detached onlooker. Current cognitive science argues that the audience's implication in metaphorical scenarios generates an embodied simulation because the metaphor interpreter replicates the physical experience of the imagined space.[58] In the interpretation of embodied metaphors, people recreate imaginatively what it must be like to engage in bodily actions represented by verbal metaphors. The key mechanism in this process of imagination is simulation, i.e. the mental enactment of the action referred to in the metaphor. Although we cannot access the cognitive responses of ancient readers to textual spaces, it can reasonably be surmised that Chrysostom's readers are stimulated to envisage themselves as actors within them, which would facilitate the metaphor processing. What is more, they are engaged in simulation of bodily actions that in many cases are impossible to do in the real world; this is particularly relevant in the successful communication of spiritual things, which by nature defy any attempt to perceive them through the bodily senses.

The intended result of this implication of the audience in the mental models is that they adopt the perspective of the characters and re-enact their experiences. For the time of reading, they take the position of a farmer defending against flood or of an athlete overcoming his strong opponent. Consequently, they will develop an understanding of what needs to be done or avoided if you want to achieve your aims in these domains. The close link that Chrysostom establishes between the physical experience of imaginary spaces and human reasoning suggests that in his view the process of understanding can be enhanced by drawing on the human body and embodied memory.[59] Chrysostom uses conceptual metaphors which are based on familiar domains such as agriculture and athletics and maps them onto the spiritual life so that the audience views it in a different light. Since the spiritual life is an abstract concept and to a great extent inaccessible to human cognition, the spatial scenarios with their vividness serve an epistemic function, increasing the believer's awareness of the duties and tasks required from a clergyman on the verge of squandering his heavenly reward. To corroborate the embodiment hypothesis we can draw in here two further episodes which, though not metaphorical, make use

[58] Gibbs 2006 and Ritchie 2008 argue for the simulation of listeners imagining the performance of bodily action described by language. In particular, metaphorical language stimulates partial simulation of perceptual experience associated with the source domain of the metaphor. The hypothesis is based on the model of embodied cognition. See Barsalou 2008, esp. 623 and 628–629.

[59] Cf. e.g. Lakoff and Johnson 1999 and Barsalou 2008 on embodied cognition.

of the same strategy. In one chapter of *To Theodore*, Chrysostom takes his brother along on a journey first to Heaven and then to the Mount of Transfiguration so that he, at least in imagination, may gain approximate insight into spiritual things.[60] Painting what they will see there in bright colours, the author seeks to generate the bodily simulation of spatial experience in the audience, in order to make them aware of the awe-inspiring superiority of heavenly beauty. There we see the same cognitive mechanism in operation, with an imagination of embodied cognition serving epistemic purposes.

That spatial scenarios are intended as a didactic or epistemic tool is clearly indicated by another passage in the same work when Chrysostom summons his addressee, after watching the shipwreck of sailors, to shun the sea and the waves, ascending instead to the height that is a safe place.[61] Here, the author combines the orientational metaphor GOOD IS UP with the concept of maritime catastrophe so that we form a graphic image in our minds and draw from it the right conclusions. Metaphorical as well as non-metaphorical imaginations urge the readers to abandon their familiar position in real life, if only for a glimpse, and switch to a new and unfamiliar place, sometimes in the guise of a different role. Consequently, the use of spatial metaphors in this context is not a substitution of one linguistic expression with another; rather, the mapping of one cognitive schema onto another results in a shift of viewpoint that is instrumental in achieving the communicative aims.[62] A slight tension or dissimilarity between the source domain and the target domain contributes considerably to the epistemic function. Since wealth and a cliff or the sea are not connected by a necessary link or any inherent similarity, the audience experiences alienation or de-familiarisation during text processing. This tension, as an element of surprise, then operates as a cognitive stimulus.[63] Receiving this stimulus, the readers are forced to reassess their attitudes towards the subject matter and adapt their views accordingly. Chrysostom invites them to adopt a new perspective, to view a familiar matter in fresh light so that they re-evaluate their opinions and attitudes.[64] Thus, he exploits the full potential contained in conceptual metaphors, that is, the opportunity

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60 *Thdr.* 1.11.25–50 and 51–93, with reference to Romans 8:21 and Matthew 17 respectively.

61 *Thdr.* 1.15.43–51. Brottier 1994 discusses Chrysostom's metaphors of shipwreck and harbour, in particular their paradoxical juxtaposition.

62 Semino 2009, 65 calls this cognitive mechanism of accommodating disturbing metaphors schema-refreshment.

63 Interestingly, Chrysostom frequently labels the insights that his audience is supposed to gain through his homilies and writings as 'wonder' *(thauma)* or 'paradox', e.g. Chrys. *pan. mart.* 2 (PG 50.665–666); *stat.* 17.1 (PG 49.171–173, three times); *stat.* 18.2 (PG 49.184); *stat.* 19.1 (PG 49.190). Especially the

passage in *stat.* 17 underlines the function of wonder as a stimulus to pose questions. Brottier 1994 shows how the paradoxical use of the metaphors of shipwreck and harbour supports Chrysostom's core teaching that the objective conditions of life do not matter, but our disposition towards them.

64 Similar observations apply to the metaphor of life as theatre, which is prominent in Chrysostom's homilies, e.g. *Laz.* 2.3 (PG 48.986). Occasionally, this conceptual metaphor is combined with that of the *agon*, for instance in *hom. in Gen.* 64.2 (PG 54.567), *hom. in Rom.* 18.6 (PG 60.580–581). Cf. Bergjan 2004, 585–592; Jacob 2010, 71–73.

to gain insight by blending two concepts which seemingly have little in common. Once the readers have followed the Church Father into unfamiliar territory they will realise that the seeming pleasures of the world are in fact dangers and need to be fought with determination. Metaphor interpretation is intended as a response that ideally leads to a revision of cognitive schemas on the part of the audience.

So what can spatial metaphors reveal about Chrysostom's art of persuasion? First, by tailoring spatial metaphors neatly to his audience, as visible in the second person addresses, he transports them to spatial scenarios evoked by metaphorical expressions. The specific usefulness of this technique is that the readers' self-implication into textual spaces draws on embodied memories, something that is immediately available to everyone. Second, the simulated engagement in the text worlds results in a dramatic shift of viewpoint, often enhanced by alienating features. The audience enters, as it were, possible worlds such as a peaceful harbour or the wrestling arena, and in doing so, they adopt a fresh perspective on their activities and experiences. To put it differently, spatial metaphors function as thought experiments or models of thinking, where you can enact different dramas without having to face the real consequences.[65] Third, the main effect of metaphorical spaces is twofold: on the one hand, they enable the audience to gain new insights and view things in a different light. That is the epistemic function, which is buttressed by the physical concreteness characteristic of actual spaces. On the other hand, the spatial scenarios outlined by linguistic metaphors frequently imply a change in values, attitudes and behaviour. It is first and foremost this paraenetic function of metaphorical frames, their communicative pragmatics, why Chrysostom relies so heavily on embodied cognition based on previous experiences of spaces.

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65 As *Thdr*. 1.11 unequivocally states, Chrysostom deliberately uses textual thought experiments when it comes to an approximate knowledge of imperceptible things. There he makes explicit that it is beyond the faculties of words to describe the other life but that it can be grasped by analogies taken from the material world. He then goes on to a detailed ekphrasis of the eternal life based on the experiences of the earthly life. See further his remarks in 1.13.26–34 ("For when the soul has returned to the proper condition of nobility, and is able henceforth with much boldness to behold its Master it is impossible to say what great pleasure it derives therefrom, what great gain, rejoicing not only in the good things actually in hand, but in the persuasion that these things will never come to an end. All that gladness then cannot be described in words, nor grasped by the understanding: but in a dim kind of way, as one indicates great things by means of small ones, I will endeavour to make it manifest.").

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