companion to some of the best of the *corpus Lucianeum*. *Quaerant otiosi*, as Graevius said . . .

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THE BUDÉ LUCIAN III

J. BOMPAIRE (ed.): *Lucien: Oeuvres. Tome III. Opuscules 21–25.* (Collection des Universités de France publiée sous le patronage de l'Association Guillaume Budé.) Pp. xiv + 336. Paris: Les Belles Lettres, 2003. Paper, €65. ISBN: 2-251-00509-9.

Lucianic scholars fully acknowledge the impact that J. Bompaire's seminal monograph (*Lucien écrivain. Imitation et création* [Paris 1958, repr. 2000]) has had on later Lucianic studies. Having placed Lucian and scrutinized him against the manifold literary traditions he draws on (the background of *mimésis et culture* cultivated in the contemporary rhetorical tradition), B. paved the way for a re-evaluation of the Lucianic corpus within this tradition, but also in relation to the cultural trends in the Imperial Greek literature and the Second Sophistic. Lucianic scholarship still remains greatly indebted to B.'s work, although it has moved away from his earlier 'création mécanique' condemnation of Lucian's writings, and certainly even further away from Helm's charges of superficiality and plagiarism (*Lucian und Menipp* [Leipzig and Berlin, 1906]) to areas in which the centrality of the dialogue form, parody and humour, as well as the complexity of Lucian's compositional methods and the study of modes of transforming his sources or contexts, are given due attention (e.g. B. P. Reardon, *Courants Littéraires Grecs des IIe et IIIe siècles après J.-C.* [Paris, 1971]; G. Anderson, *Theme and Variation in the Second Sophistic* [Leiden, 1976]; B. Branham, *Unruly Eloquence: Lucian and the Comedy of Traditions* [Cambridge, MA and London, 1989]).

B.'s Lucianic fervor has remained undiminished throughout the years and has finally led to the long awaited edition of Lucian's extensive corpus in the Collection Budé. This is the third volume in the Les Belles Lettres series edited by the distinguished scholar. The first and second volumes were published in 1993 and 1998 respectively, and include: a General Introduction to Lucian and his work, a lengthy discussion of the manuscript tradition that includes a detailed presentation of the successive stages towards establishing the two major families of manuscripts, β and γ (this section is somewhat disproportionate to the rest of the introduction), a survey of previous editions, translations, and scholia (Volume I, pp. XI–CLVI), together with the text, the translation, and a brief commentary (in the footnotes) on the first twenty opuscula (ten in each volume). Their order of presentation in the series is suggested by that of the codex *Vatic. Gr*. 90 of the γ family, the principal manuscript tradition upon which the present edition of Lucian's works is based. This review aims more at a general presentation and appraisal of the present volume rather than a detailed examination of views, problems, and controversies in Lucianic scholarship presented in the volume, which the editor undertakes to address.

The present volume follows the pattern established in the earlier volumes. It comprises five dialogues: *Juppiter Tragoedus*, *Gallus s. Somnium*, *Prometheus s. Caucasus*, *Icaromenippus s. Hypernephelus*, and *Timon s. Misanthropos* (nos 21–5 of

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the cod. *Vatic. Gr.* 90 *Γ*; nos 44, 45, 7, 46, 5 in the Vulgate). In the brief introduction to the volume B. draws attention to the comic framework of the five dialogues, which are also linked by their 'intention philosophique' (p. vii). The motif of divine impotence plays a large rôle in the *Juppiter Tragoedus* and the *Icaromenippus*, divine injustice is the dominant theme in the *Prometheus*, while in the *Gallus* and the *Timon* Lucian pokes fun at the ridiculous situation of men, aiming especially at the philosophers. After an explanation of the complexities which the two major manuscript traditions (β and γ) present and a list of rules followed in the *apparatus criticus*, B. provides a bibliographical addendum to Volume II of the series, and a list of errata found in Volumes I and II. All the dialogues generally receive equal treatment, a feature which contributes significantly to the uniform presentation of the volume: an individual introduction, a handy summary of the plot, an updated bibliography, which also includes prior editions, translations, and commentaries, and an *index siglorum* are prefixed to each dialogue. The introductions are relatively concise and informative (an average size of seven pages for each dialogue with the exception of *Timon*, to which fifteen pages are dedicated), and the reader is quickly apprised or reminded of some of the interpretative issues and contested aspects of each dialogue. Although, admittedly, it remains impossible to cover exhaustively each one of Lucian's writings, one would wish for more specific information on some dialogues. The reader might find it useful, for instance, to see more on the tragi-comic and Menippean background of the *Juppiter Tragoedus*, or the utopian of the *Icaromenippus*.

One criticism relates to the readership envisaged by B. The reader will be surprised to find that an extensive acquaintance with Lucian's lengthy corpus and the secondary literature that goes with it are essential to and prerequisite for the appreciation of each introductory chapter, and by extension, of the dialogue itself. The editor apparently presumes that his reader will already have a rather advanced level of familiarity with the author and his work. Nevertheless, for someone coming to Lucian's writings for the first time, the amount of information included in each introductory section may seem overwhelming and intimidating, especially because of its highly condensed and brain-storming form. The Lucianic initiand, if we are to count him as part of the general readership envisaged by B., is repeatedly referred by the author to numerous monographs and articles, as well as to the general introduction of Volume I of the series in a way that makes the reading of each dialogue a sometimes cumbersome and highly demanding task. It is perhaps this tight interconnection among the published volumes of the series and the heavy-handed consultation of other sources (both primary and secondary) that disadvantage somehow the newcomer. On the other hand, one cannot disregard the great utility of the intertextual approach, especially when it comes to tackling Lucian's extensive corpus and the multiplicity of connecting themes and motifs employed throughout his writings.

A second criticism relates to the disproportionately extensive space allocated to the *apparatus criticus*. One would wish to have a more selective presentation of variants and editorial suggestions in favour of more in-depth discussions of each dialogue. But on balance it should be stressed that so far B.'s edition of Lucian's works has the great merit of combining textual issues with wider questions scholars have pursued in studying Lucian. These criticisms aside, we should note some of the other major virtues of the edition: the absence of misprints, especially in the printing of the Greek, and the graceful translation of the Greek text. The translation is also meticulously literal, with few less literal renderings, and exhibits, moreover, an unusual sensitivity to Lucian's puns, *double entendres* and poetic language.

Overall, this volume makes an impressive contribution to the existing editions of

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Lucian's works. Lucian deserves to be read and appreciated, and it is the reviewer's hope that B.'s future volumes will make our author more accessible to a wider scholarly audience.

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LIVES OF THE SOPHISTS

M. CIVILETTI: *Filostrato:* Vite dei sofisti. Testo greco a fronte. Introduzione, traduzione e note. Pp. 723. Milan: Bompiani, 2002. Cased, €28. ISBN: 88-452-9191-X.

Karl Ludwig Kayser's third and last edition of Philostratus' *Lives of the Sophists*, published in 1871, was one of the old-fashioned Teubners, with a skimpy and confusing apparatus crammed into the introductory pages. That it is still in print is a mark of the comparative indifference with which the age of Wilamowitz regarded the authors of the Second Sophistic, those 'whited sepulchres'. The latter half of the twentieth century saw a total re-evaluation of this period, and those of us interested in the *Lives* usually had recourse to the modest but very serviceable Loeb produced in 1921 by a Professor of Greek at Bryn Mawr, Wilmer Cave Wright.

Maurizio Civiletti's edition is therefore extremely welcome, not just because it exists at all, but because it is on the whole well done. Bernadette Puech's *Orateurs et sophistes grecs dans les inscriptions d'époque impériale*, with its very full collection of the relevant inscriptions, also appeared in 2002 (reviewed in *CR* 54 [2004], 496–8), and these two books will provide indispensable help for all those working on the Second Sophistic. One might predict that together they will last much longer than most of the books and articles that spring like daisies from the soil of this rich field but provide very little sustenance.

In a long introduction, C. shows himself fully at home in current thinking about this enigmatic text. There is the old, now rather tired, problem of Philostratus' reliability, but in addition new approaches, such as performativity and Bourdieu's *habitus*, have been effectively applied, and have lifted us out of the mire of 'Greek resistance' in which the subject was in danger of getting bogged down.

C.'s discussions of individual 'lives' (he holds firmly that these are biographies, not merely notices) are similarly full and up-to-date. He pays much attention to Philostratus' sometimes idiosyncratic vocabulary (for example *ἀγωνίζομαι*, p. 437 n. 13; *ἠθικοὶ ἀγῶνες*, p. 458 n. 6). By contrast, he seems less interested in the author's markedly Attic style, or such questions as the rhythms that so fascinated him in speakers like Alexander of Seleuceia (*VS* 2.5.3, 572–3 Olearius). The lion's share goes to *realia*, which C. discusses with good judgement and in minute detail; indeed, at nearly 300 pages the notes seem if anything rather prolix.

Those translating a work that has not received a modern critical edition are faced with the problem of text. Kayser's 1871 edition was not much more than an abbreviated version of his *editio maior* of 1844, taking some account of those who had worked on the text in the intervening years (mainly A. Westermann and C. G. Cobet). It might indeed be said that the *Lives* have never been properly edited at all, nor for that matter any work of Philostratus except the *Imagines* and the *Heroicus*. Here C.'s procedure is somewhat odd. A 'nota critica' lists the manuscripts used by Kayser, using his *sigla* and adopting his dates, and then gives a mere eleven divergences from his text

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