(N.), miracles and epiphanies in the New Testament (E.), and the reception of *Philopseudes* in German literature (R.). The volume closes with a concise bibliography and indexes of passages, names, and subjects.

All essays are thorough and well-informed, and together they succeed well in situating *Philopseudes* in the context of Lucian's work, his world, and the intellectual and religious tradition. The notes, though equally informative, are perhaps the least satisfactory part of the book. They most manifestly show the tension created by the series' goal (stated: p. 7) of addressing both a specialist and a lay audience. Those who have themselves tried to communicate Lucian's comedy of tradition to an audience not versed in this tradition know that this can be a frustrating experience, involving the explanation of numerous references to Greek mythology, literature, and philosophy, preferably without spoiling the joke. The annotators of *Philopseudes* have not flinched from this task, but at the same time provide notes which deal with the constitution of the text, issues of Greek diction, parallels, and other philologica. Numbered references in the translation (183 on twenty-four pages, twenty-four of which are on p. 64) direct all readers alike to this mixed bag, which guarantees frustration. A classicist who makes the effort of referring to the notes section will be less than happy only to read that Cyclopes are one-eyed, primitive giants (n. 26). No less will be the irritation of the Germanist, drawn to this book by the last essay, who is forced to read that 'den Kampf aufnehmen mit' involves a rare usage of πειράομαι (n. 169) or that οὐδὲν πρὸς ἔπος ταῦτα is a colloquial expression, as becomes clear from comparison with Pl. *Euth.* 295c—and, one might add, the accompanying φασίν (but unfortunately not from the translation). The notes also contain much that no reader needs to have glossed because the explanation is either implied by the text (stealing from temples was severely punished, n. 121), similar to our own experience (gray hair signifies old age, which in turn signifies wisdom, n. 134) or irrelevant to the context (a θρόνος is not just any 'Sessel' but a chair with arm rests and a high back, n. 157). It would have been welcome if the editors had more carefully considered the purpose of the notes, and had also reduced their number by explaining names in a separate directory (aimed at the general reader) and textual problems in an appendix. They might also have reconsidered the necessity of many of the footnotes in the essays (pp. 159–63 look especially daunting, with one footnote running over three pages). For example, should an introduction to *Philopseudes* list which individual works of Lucian can be dated to what period (p. 15 n. 6)? Although I have immediately added N'.s excellent essay on Lucian's life and works to the 'Lucian as Special Author' reading list, it contains much that, for the general reader, is irrelevant to the understanding of *Philopseudes*, and that classicists can find elsewhere. Such problems of scope and presentation needlessly diminish the readability of what is otherwise a very useful edition of an appealing ancient text.

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BIOGRAPHICAL FRAGMENTS

J. RADICKE: *Felix Jacoby, Die Fragmente der griechischen Historiker Continued. IVA: Biography. Fascicle 7: Imperial and Undated Authors*. Pp. xxiii + 492. Leiden, Boston, and Cologne: Brill, 1999. Cased, $156.00. ISBN: 90-04-11304-5.

Although it is the second to be published, this volume will actually be the

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penultimate fascicle of the section of the continuation of Jacoby's *Fragmente der griechischen Historiker* devoted to biographical writing. Between its covers lurk the shades of fascinating but often enigmatic authors from Ptolemaios of Askalon (late first century B.C.E.) to Christodoros of Koptos (fifth–sixth centuries C.E.). At this stage the structure of Jacoby's heuristic classification of writers by genre is beginning to creak at the joints, particularly since our modern conception of biography clearly does not coincide with an established genre in antiquity. The editors have had little choice but to be pragmatic and inclusive, occasionally in contradiction of Jacoby's own draft plan (which was, in any case, constantly evolving) for the parts of his collection that he did not live to complete. So the present volume contains some things that are closer to fiction than to history (such as *FGH*1064, Apollonios of Tyana on the extinction of the Pythagoreans), several writers who probably never existed in the first place except as fictitious citations (most clearly *FGH*1065, Damis of Nineveh), and loads of material deriving from texts that might more appropriately be called philosophical doxography, collections of apophthegms, histories of a branch of specialist knowledge (such as *FGH*1062, Soranos' *Διαδοχαὶ ἰατρῶν*), or local history (such as *FGH*1060, Philon of Byblos' *Περὶ πόλεων καὶ οὓς ἑκάστη αὐτῶν ἐνδόξους ἤνεγκε*). Such problems of classification are, of course, compounded when all we have is a title, possibly cited in more than one form, and a scrap divorced from its context. In particular, R. has elected to include, but relegate to an appendix, a number of fragments probably deriving from encomiastic speeches on emperors. The last pages of the volume are devoted to authors to whom no date can be assigned, almost certainly including ghosts and some who really belong in earlier (but still unpublished) fascicles. Jacoby's principle of, so far as possible, keeping all the fragments of a single author together, even when that author wrote in more than one of Jacoby's invented sub-genres, means that items just as biographical as what is to be found here may have already appeared in earlier volumes of *FGH* or may be reserved, for example, for *FGH* IV B, on the history of literature, music, and art. Readers will therefore need to work hard to get the best out of this collection. They will be assisted, however, by lavish cross-referencing, and by helpful commentaries and bibliographies, which now, departing from Jacoby's own practice, are printed in the same volume as the fragments and testimonia. It is regrettable that possibly the most important single author in this volume, Nikolaos of Damaskos, is omitted, though assigned a number; there is no indication that his biographies will, as part of this series, be given the separate study R. says they deserve (p. x); even as a temporary measure it would have been useful to have the text of the fragments.

R. has not recollated his texts; on occasion he prefers a reading or an emendation not adopted by the standard edition from which the fragment or testimonium is drawn, and even prints a couple of his own conjectures, most notably at *FGH*1062 F 5 (= Suda sv. *Ἱπποκράτης*) and *FGH*1063 F 1.31 (= Porph. *Vit. Pythag.* 31). He also does some useful tidying up in the Latin *Vita Hippocratis Bruxellensis* (FGH1062 F 4). The standard of scholarship is generally as high as one would expect from this venture, although a few details slip under the editor's guard. For example, the commentary on the very first testimonium in the book (p. 5) seems to assume a different reading from that printed (*Ἰουδαῖοι*, not *Ἰδουμαῖοι*); failure to see that *ἄρσαι* is a part of *ἄρδω* makes nonsense in translation of the etymological argument of *FGH*1060 F 18 (p. 39); in *FGH*1060 F 19 *βαρύνεται* means 'is accented on the penultimate syllable', not 'is marked with a grave accent'. These, however, are minor flaws, which do nothing to

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lessen the indispensability of this latest instalment in one of scholarship's most heroic enterprises.

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A THIRD-CENTURY CHRISTIAN NOVEL

M. VIELBERG: *Klemens in den pseudoklementinischen Rekognitionen: Studien zur literarischen Form des spätantiken Romans*. Pp. 236. Berlin: Akademie Verlag, 2000. Cased, DM 149. ISBN: 3-05-003492-0.

The *Recognitions* is a Christian novel composed in Greek probably in the early third century. Only fragments of it survive, the bulk of them in a Latin translation by Rufinus. The hero and narrator of the novel is one Clemens, who is probably intended to be identified with the Clement of Rome (traditionally the second successor of St Peter), to whom a number of letters are also attributed. It begins with the separation of the protagonist, his brothers, and his parents, and recounts their physical and spiritual travels, which end in their reunion (hence the title) and conversion to Christianity. Since Vielberg's book is a collection of shorter studies rather than a monograph, it will be better to discuss the chapters individually, before assessing it as a whole.

V. begins by giving an account of the problem of working out the relationship between the different textual data that we have. This is in itself an achievement. There is a second recension of the text, entitled *Homilies*, of which fragments survive in Greek. There are also fragments of the *Recognitions* in Latin, Greek, and Syriac, as well as whole and fragmentary epitomes of the work in Arabic, Armenian, and Georgian. V. returns to the relationship between the *Homilies* and the *Recognitions* in his conclusion, and finds that it consists in a set of essentially insoluble problems. The second study examines the text's representation of Clement, arguing that it uses detailed descriptions of the actions of the protagonist to present him as the spiritual successor of Peter. In his third chapter V. compares the novel's descriptions of Peter (who is Clement's teacher) and Simon Magus, and argues that the language used by the latter to describe himself is to be understood as a (blasphemous) claim to some kind of divine status. V. fourthly analyses the way the novel presents 'pagan culture and Christian education', and concludes that it stands in a similar tradition to the apologists and Clement of Alexandria in treating Christianity as in some sense the fulfilment of, rather than absolutely antithetical to, classical culture. V.'s fifth chapter is concerned with the structure of the work, particularly the ways it echoes the structure of the better known Greek novels. In the final chapter before his conclusion, V. examines the question of the genre of the work, and compares it with ancient works of fiction that are not normally classified as novels (namely the *Historia Apollonii regis Tyri*, Xenophon's *Cyropaedia*, and Philostratus' *Vita Apollonii*).

Although the *Recognitions* is not a good work of literature, it is one of the more interesting and neglected cultural artefacts of the High Empire. V.'s real achievement is to have established a basis on which further scholarly discussion can be conducted. His orderly account of the different recensions of the text and the complex relationships between them will prove especially useful. This is the case not only because the ancient material is difficult, but also because the older studies whose conclusions V. uses are not easily available. His account of the work in its contemporary context is strong, and he comments insightfully on the way the novel's focus on charismatic individuals reflects

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