

PAOLA LOMBARDI (a cura di): *Come Aurora. Lieve preziosa. Ergastai e philoi a Gabriella Bevilacqua. Giornata di studio – Roma 6 giugno 2012*. Con la collaborazione di MANUELA MARI – SARA CAMPANELLI. *Opuscula epigraphica* 17. Edizioni Quasar, Roma 2017. ISBN 978-88-7140-791-3. 192 pp. EUR 60.

Diversamente da tante *Festschriften* nel campo classico, che troppo spesso sono di contenuto molto variegato e sparso, questo volume offre una raccolta di studi su un tema ben circoscritto, vale a dire sulla documentazione epigrafica greca (in un caso anche latina) soprattutto di Roma e del resto d'Italia, con alcuni prodotti sull'epigrafia greca ed ellenistica della parte greca dell'Impero romano. La qualità dei contributi, molti dei quali sono assai interessanti, in media non è male, anche se non ne mancano di meno bene concepiti e pure meno utili nei quali si ripetono cose già elucidate in altre sedi. Ma questo è un tratto comune a tutti i tipi di *Festschriften*.

Non mi è possibile analizzare più contributi. Interessanti le riflessioni di Luca Bettarini su una defixio metrica da Cirene, in cui è riuscito a correggere la lettura di Pugliese Carratelli (a p. 116 nt. 41: chi scrive ha trattato del nome Βερενίκη più estesamente in un altro contributo: Von *Berenike* zu *Veronica* und Verwandtes: *Latin vulgaire – latin tardif VI. Actes du VI^e Colloque international sur le latin vulgaire et tardif Helsinki, 29 août – 2 septembre 2000*, édités par H. Solin – M. Leiwo – H. Halla-aho, Hildesheim 2003, 401–418). Interessante anche la rilettura di una defixio tarantina piena di nomi in parte di difficile comprensione di Giulio Vallarino, anche se alcuni nomi restano ancora incomprensibili, come II 6 Πολυζις (si suole scrivere Πολυζις, ma poiché la giusta forma del nome resta oscura, io mi asterrei dall'accentuazione); in II 10 se mette l'accento sul paroxytonon, doveva scrivere Ἀνθρωπίσ<κ>ος.

Il greco non è sempre corretto; a p. 51 si scriva Κοῦίντα, a p. 83 Μ(ἄρκος) e Πρίνκιπι; a p. 158 λόγῳ, προσχώρων e τρόπον. – A p. 168, nt. 26 il passo ippocrateo non è da *Acut.*, ma da *De diaeta*.

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LUCIAN: *Alexander or The False Prophet*. Translated with Introduction and Commentary by PETER THONEMANN. Clarendon Ancient History Series. Oxford University Press, Oxford 2021. ISBN 978-0-19-886824-8. XV, 234 pp. GBP 90.

Peter Thonemann's new book is an English translation, with an extensive introduction and comprehensive commentary, of Lucian's *Alexander or The False Prophet*, an anti-biographical novel-

like critique of the fraudulent oracle Alexander of Abonouteichos and the cult of the snake-god Glykon in 2nd century AD Roman Paphlagonia. Thonemann affirms that this book accomplishes the aims of the Clarendon Ancient History Series because “quite aside from its extraordinary literary quality, the *Alexander* is one of our very richest sources for the society and culture of the Greek world under the Roman Empire” (p. 5). The book also includes three maps (pp. XIII–XV), six figures of coins and statues (pp. 16–20), two appendices (pp. 161–207), an ample bibliography (pp. 209–227), and a selective index (pp. 229–234).

The Introduction (pp. 1–34) is divided into four parts. Thonemann starts with a short survey of Lucian’s life and work, his influence on European literature (namely Erasmus, Ben Johnson and Henry Fielding), as well as the initial form of Lucian’s writings: were they presented as books from the beginning or were they delivered orally in public performances? He then examines the case of the unclassifiable *Alexander*, “one of Lucian’s boldest and most successful essays in generic hybridization” (p. 7): biography, slander, letter, novel, history, tragedy, parody, critique, pseudo-philosophical apology. Thonemann believes that Lucian’s work finds its place among other popular contemporary polemical texts against religious or magical fraud, one of which is Oinomaos of Gadara’s *The Exposure of Sorcerers* (see below). In the third part of the Introduction, Thonemann examines the historical reality of *Alexander* vs Lucian’s fiction: direct archaeological, epigraphic, and numismatic evidence of the Glykon cult, Lucian’s and others’ descriptions of the oracles of the time, random non-critical information, and clues to the local Paphlagonian context found in *Alexander*. The last part of the Introduction deals with Abonouteichos (Alexander’s hometown and the stage of the whole story) and other oracles and Greek cities during the reign of Antoninus Pius. Thonemann has “strong reason to see the Glykon-cult not as a fraud perpetrated by a lone evil genius, but rather as an eminently civic project” (p. 29).

The fresh English translation (pp. 37–60) follows the Greek text of M. D. Macleod 1993 OCT edition (reprinted with corrections) with a few differences, which are collected on pp. 35–36 and explained thoroughly in the commentary. Thonemann himself carefully proposes one correction of his own in the Greek text on § 39, which is discussed in detail on p. 121. The linear commentary (pp. 60–159) is rich and accurate, and meticulously documented with ancient literary, epigraphic and archaeological sources, internal Lucianic cross-references, and modern bibliography. All Greek passages and terms are translated.

The book includes two appendices: the first one is a translation, preceded by an introduction and followed by a commentary, of the sixteen surviving fragments of the attack on oracular divination composed by Oinomaos of Gadara and entitled *The Exposure of Sorcerers* (pp. 161–203). This opusculum stands equally side by side with the *Alexander* and is variously discussed in the introduction and the commentary of Lucian’s work. I therefore see no reason why Oinomaos’ composition does

not have its own place in the title or subtitle of this volume. *The Exposure of Sorcerers* is a severe criticism of several Apolline oracles which are drawn not only from Archaic and Classical literary works but also from Oinomaos' own experience. Thonemann highlights the points and motifs which are common in the *Alexander* and *The Exposure of Sorcerers*. The English translation follows the Greek text of J. Hammerstaedt's 1988 edition, with a few deviations (Thonemann even proposes two brilliant emendations of his own), and usefully includes the surrounding text of books 5 and 6 of Eusebius' *Preparation for the Gospel*, where the fragments are found. Hence, the fragments are presented in the Eusebian order, i.e. 3, 4, 5, 14, 15, 6, 7, 8, 9, 10, 11, 1, 2, 12, 13, and 16. The second Appendix is a list of Lucian's works (pp. 205–207).

The volume is carefully printed. There are scarcely any typos: read *bouleutērion* on p. 125, and *philorhōmaios* on p. 150. My only objection is the inconsistency on the transliteration of hypsilon: e.g. *synesis*, *drimutēs*, *euphuēs* on p. 71, *pachys* on p. 78, *glykus* on p. 98. Without doubt, Thonemann's book is a substantial commentary on Lucian's *Alexander or The False Prophet*, and a valuable study of the religious history of the second century AD Greco-Roman World.

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STEFANO MASO: *Cicero's Philosophy*. Trends in Classics – Key Perspectives on Classical Research 3. De Gruyter, Berlin – Boston 2022. ISBN 978-3-11-065839-2; ISBN (e-book) 978-3-11-066183-5. XIV, 178 pp. EUR 24.95.

Classicists know Cicero and his significance, but many of them are probably not very familiar with his philosophical views. One reason is that for a long time Cicero was seen as primarily a kind of interpretive translator of Greek philosophy, who transfers its central ideas to the Romans without a significant personal contribution. This conception is too narrow and partly incorrect since Cicero has philosophical originality due to his profound, critical, and synthesizing reflection on Greek philosophy, and this is shown indirectly in his works. Consequently, Cicero's philosophical thinking has been studied more closely in recent times. Stefano Maso's book *Cicero's Philosophy* is a fresh addition to this subject. The book belongs to De Gruyter's Trends in Classics series, whose purpose is "to offer students and scholars reliable, stimulating guides to what really matters in important fields of classical research today, as well as suggestions for future lines of study," (back cover) and *Cicero's Philosophy* is, in accordance with this aim, a sort of companion or handbook for those who are interested in Cicero's philosophical thinking and its context and relations to various subjects, such as politics and eloquence.