

δυσλόγιστον, indeed, ‘sebbene *self-evident*, è usato raramente e εὐλόγιστον è il suo calco linguistico in positivo’.

The major failing of the volume is that the attention to lexicographical matters is decidedly underwhelming (with exceptions like those noted above). Lexical notes appear in the commentaries more occasionally than systematically. In addition, the complete lack of an *index uerborum* is not a minor failing and limits the lexical utility of the volume, especially for scholars and readers concerned with ancient vocabulary. That said, however, the overall merits of the book are predominant. It is very well edited, with unusually few errors considering its length and complexity. The quality of the papyrus editions reflects high standards. Their stimulating and accurately detailed contents will be of interest to papyrologists, but also to philologists and scholars of ancient philosophy. Furthermore, although this volume is addressed to specialists, one of its greatest strengths is the translations that make the texts accessible to undergraduates who have recently started to study ancient Greek and Latin and to more generally interested readers: this balances the obstacle represented by the degree of technical knowledge required by the subject.

This volume (together with *CPF* II.2) has value in presenting all the copious papyrological material pertinent to sententious literature. It greatly succeeds in illustrating the contribution of the papyri to what we know about the transmission of gnomological texts. More specifically, it helps to illuminate how this material has been transmitted and disseminated through teaching from the Ptolemaic to the Imperial period. The book marks a decisive step towards a deeper understanding of ancient sententious literature and will serve as a milestone for further studies in the field.

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A GREEK LIFE OF AUGUSTUS

TOHER (M.) (ed., trans.) *Nicolaus of Damascus: The Life of Augustus and The Autobiography. Edited with Introduction, Translations and Historical Commentary*. Pp. xii + 488. Cambridge: Cambridge University Press, 2017. Cased, £99.99, US\$160. ISBN: 978-1-107-07561-0.

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This is an important volume, not only because Nicolaus himself witnessed crucial happenings at the court of Herod the Great and after the latter's death during his association with the Emperor Augustus, but also because T. has spent much of his scholarly life in Nicolaus' company, and this new edition of Nicolaus' *Life of Augustus (Bios Kaisaros)* and of his autobiography (*Idios bios*) is the splendid result. All parts are contained in the single volume, whereas F. Jacoby placed Nicolaus' biographical works (F 125–30 [*Kais.*] and F 131–8 [*IB*], pp. 391–426) at the end of what remains of Nicolaus' universal history, number 90 in IIA of *Fragmente der griechischen Historiker*, aligning him with authors who composed histories of the world now lost; Jacoby's commentary to the biographical works appeared in *FGrHist* IIC, 90, pp. 284–91. Jacoby online (*BNJ*) employs the same numbering as the print edition, but there commentary follows directly upon text.

Three chapters form T.'s introduction. The first chapter covers Nicolaus' life subdivided into three periods: his early years up to 14 BC, the decade following when he served as *philos* to Herod, 14 to 4 BC, and Nicolaus' later years in retirement, as friend and associate to Augustus, plausibly spent in Rome. The second chapter counters Jacoby's claim that the *Bios Kaisaros* was written in the mid-twenties and relied heavily on Augustus' now-lost account of his own life in thirteen books, finished not long after 25 BC (Suet. *Aug.* 85.1) and narrating events prior to the end of Augustus' Spanish campaigns against the Cantabri and Austures. Nicolaus' first chapter implies a date for the *Bios Kaisaros* at a time when Augustus could boast he subdued those living on the west bank of the Rhine (ἡμερωσάμενος ὅποσοι ἐντὸς Ἰήνου ποταμοῦ κατοικοῦσιν), so most likely in 12 BC or after AD 10 (ex. 1.1, pp. 68, 157–67). Throughout his commentary T. continues to note Nicolaus' details that favour a date in the later years of the Princeps' life. T.'s third introductory chapter examines the extant *Bios Kaisaros* and the fragmentary form in which it has come down to us as six discrete excerpts from the historical anthology commissioned by Constantine VII Porphyrogenitus in the tenth century: the first five excerpts are short and deal with Augustus' upbringing and education from Constantine's section entitled *Good and Bad Behavior* (*De virtutibus et vitiis*) and preserved in a single manuscript from Tours copied in the eleventh century. Constantine's section entitled *Plots against Rulers* (*De insidiis*) narrates the assassination of Julius Caesar as preserved in the sixteenth-century manuscript housed in the monastery library of the Escorial. Although each manuscript brings its own difficulties, particularly troublesome are the misunderstandings of proper names from the late Republic, unfamiliar to Constantine's copyists (see pp. 177–9, on Atia, mother of young Caesar, after her marriage to her second husband L. Marcus Philippus, p. 62).

Jacoby (*FGrHist* IIA, 90, F 125–30 and F 131–8) was not T.'s only predecessor to work on Nicolaus' biographical works, for there was K. Müller, *FHG* III 427–56, and then the contributors to the first edition of *Excerpta historica iussu Imp. Constantini Porphyrogeniti confecta*, T. Büttner-Wobst for *De virtutibus et vitiis* and C. de Boor for *De insidiis*. T.'s Greek text is for the most part close to Jacoby's, but disagreements with Jacoby regarding interpretation and contextualisation of the Greek are frequent. For example, Nicolaus' narration of Caesar's return from Spain in 45 BC claims that young Caesar travelled back from Spain to Rome before his great-uncle did and that the main episode in that return was his encounter with pseudo-Marius (sect. 31–2). Plutarch's account of Caesar's return in that same year places both young Caesar and M. Antonius in the vanguard of Julius' entourage, as the latter journeyed northward through Italy and Antonius received special honours (*Plut. Ant.* 11). Jacoby thought Nicolaus omitted Caesar's return because his source (Augustus' autobiography) omitted it in the effort to avoid a positive picture of Antonius (*FGrHist* IIC, 90, p. 269). T., however, argues that Nicolaus probably did describe Caesar's triumphal procession in which many important Romans took part, perhaps even turning the story in young Caesar's favour (pp. 220–1), although the Constantinian excerpter eventually elided the story out. If the accounts of Plutarch and Nicolaus are combined, the complicated dashing back and forth required for young Caesar remains troubling. Nicolaus' account of young Caesar during the earlier stages of his life shows him to be physically attractive, yet modest, obedient to his mother, precocious and more intelligent than others with whom he interacts. Nicolaus also tells us that young Caesar and M. Vipsanius Agrippa are about the same age, friends since they were teenagers at school (ex. 3, sect. 16). Young Caesar saved the life of an older brother of Agrippa, an early example of the former's willingness to intercede with his great-uncle on behalf of a friend (*prostasia*). T. plausibly suggests that Nicolaus may be thinking of the manner in which Xenophon portrayed the young Cyrus in his *Cyropaedia*.

The dramatic narrative (*ex.* 6, sect. 37–139) of the plot against Julius Caesar and its culmination in his murder during a meeting of the Senate in an anteroom of Pompey's Theatre (sect. 58–100) is preceded by a glance at young Caesar waiting in Apollonia and learning of the assassination from his mother's messenger; he eventually departs for Rome to assume the legacy left to him by Caesar, now known to all as his father through testamentary adoption. He is already keen to avenge the death (sect. 37–57). Nicolaus backtracks to narrate the story from a Roman viewpoint, and he presents vignettes that are familiar in later accounts as well, but sometimes told in a different order, such as the efforts to crown Caesar at the *Lupercalia* (sect. 71–5, pp. 301–15). Two details regarding Caesar's death – the number of conspirators (80 in sect. 59, pp. 98, 270–1, but about 60 in e.g. Suet. *Iul.* 80.4) and the number of stab wounds Caesar received (35 in sect. 90, pp. 118, 345, but 23 in e.g. Suet. *Iul.* 82.2) are at odds with the remainder of the tradition. It has become customary to assume Nicolaus inflated numbers when his inflation flattered young Caesar, as, for example, the lad's age when he spoke before a crowd at nine, or fourteen when he assumed the *toga virilis*, in both cases a year or two younger than in other sources (sect. 4 and 7, pp. 70–2, 176–7, 182). The higher figures for conspirators and stab wounds, however, may represent an alternate tradition available to Nicolaus, but apparently lost to us.

When compared to the *Bios Kaisaros*, Nicolaus' autobiography occupies a mere seventeen pages of text and translation, plus five for the commentary; the first two *excerpta* are drawn from biographical material about Antipater, Nicolaus' father, and of Nicolaus himself, both of which were subsumed into the *Suda*. *Excerpta* 3, 4, 5, 7 and 8 are from the Constantinian *De virtutibus et vitiis*, and the longest, *ex.* 6, from *De insidiis*, concerns the aftermath of Herod's illegal invasion of Arabia; Nicolaus' success in reconciling Herod with Augustus; Nicolaus' prosecution and conviction of Antipater, Herod's eldest son by his first wife; and Nicolaus' management of the succession among Herod's three surviving sons, Archelous the ethnarch and his two younger brothers. Through personal experience Nicolaus learned the difference between being a φίλος to a Hellenistic monarch, often dangerous and exasperating, and an *amicus* to the Roman Augustus.

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THE MIXTURE OF GENRES IN LUCIAN

MARQUIS (É.), BILLAULT (A.) (edd.) *Mixis. Le mélange des genres chez Lucien de Samosate*. Pp. iv + 293. Paris: Éditions Demopolis, 2017. Paper, €29.50. ISBN: 978-2-35457-123-8.

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This collection of essays aims to offer a frame of reference on the mixture of genres and styles that characterises the works of Lucian of Samosata, putting together the revised versions of a considerable number of talks given at a conference at Sorbonne University and the École Normale Supérieure in Paris in 2015 (p. 10). Despite the increase in scholarship on Lucian during the last decades, this volume is the first to address comprehensively the author's programmatic *mixis* from the perspective of an international group of scholars, thereby representing various academic approaches to this versatile author.