

ripis susp. [= “suspexit,” according to Abbreviations and notes, p. 65] *Delz: uiridis fort. Delz coll. Sen. Con. 4 praef. 3: remis Schrader secundum Haupt (1870) 345, cf. Luc. 1.370.*

Delz’s apparatus reads:

ripis suspectum: remis Schrader; cf. Luc. 1.370: an uiridis? cf. Sen. Con. 4 praef. 3 audiui ... illum et uiridem et postea iam senem.

Delz’s doubts about *ripis* should not have been mentioned in the apparatus, but only discussed in the commentary. Moreover, the use of “susp.” (= “suspexit”), and that of “fort.” in this way to indicate his conjecture instead of the mere mention of it followed by his last name are strange.

682: A. and L. print *nigris ... Afris*; their apparatus reads:

nigris ... Afris fort. Delz, nam et alis suspectum propter ales: nigris Beger, u. Drakenborch: furuis Heinsius.

Delz prints †*niueis*† ... *alis*, and his apparatus reads:

nigris Beger, v. Drakenborch: furuis Heinsius: an nigris ... Afris? nam et alis suspectum propter ales.

Apart from the fact that instead of “*nigris ... Afris fort. Delz*” one should have said “*nigris ... Afris dub. Delz*,” A. and L.’s annotation does not make much sense, because they forget to mention the reading of the mss., that is *niueis ... alis*.

All in all, this is a very good commentary, and it will be undoubtedly useful to both students and specialists, but it could have been even better if the authors had paid more attention to its more strictly philological aspects.³

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FRANCES B. TITCHENER, ALEXEI V. ZADOROJNYI, eds., *The Cambridge Companion to Plutarch*, Cambridge: Cambridge University Press, 2023, x+502 pp., ISBN 978-0-521-76622-7 [Hardback]; 978-0-521-17656-9 [Paperback].

Plutarchan scholars have at their disposal a new Companion to explore the vast and rich literary production of our beloved Plutarch. The book contains a list of Figures (p. vii), a list of Contributors (pp. viii-ix), the Acknowledgments (p. x), the Introduction (pp. 1-10), nineteen contributions (pp. 11-402), the Bibliography (pp. 403-69), an Appendix with Plutarch’s *Moralia* (pp. 470-3), and two Indexes (pp. 474-502).

³ There are several typos (e.g. p. 5 n. 32 “Fuccechi”; p. 343: “Nachless”), especially in the apparatus.

The contributions are placed numerically without further arrangement. Chapter 1, “Plutarch and Biography,” explores Plutarch’s contribution to the shaping of the biographic genre. Structuring the chapter around the ten rules for biography suggested by Hermione Lee, Ch. Pelling analyzes Plutarch’s use of each of them, thus bridging the gap between ancient and modern biography and consequently proving the great influence Plutarch has exerted in the field.

In ch. 2, “Romanness and Greekness in Plutarch,” M. Tröster focuses on the *Lives of Philopoemen, Flaminius, Marius* and *Lucullus*, and completes the analysis with passages from *Moralia*, to determine that Plutarch’s “writings are in no small measure shaped by broader phenomena of hybridity and modes of cultural dominance, assertion, and resistance” (p. 33).

T. Duff, in his contribution “Plutarch as a Moral and Political Educator,” highlights the extent of Plutarch’s main interest, morality, and proves how pervasive this notion is throughout the corpus by paying particular attention to works on literary criticism, practical morality, politics, and the biographies. These suggest the need of an active involvement from readers in order to evaluate and judge for themselves the moral anecdotes and advice.

Ch. 4, “In the Spirit of Plato,” analyzes Plutarch’s relationship with philosophy, both contemporary and subsequent, and highlights his commitment to Platonism, albeit via his own personal interpretation of Plato’s works (i.e. being influenced by Pythagoreanism, the skeptical outlook within the Platonic school, and Aristotelianism). In order to present Plutarch’s idea of Platonism, J. Opsomer focuses on three core notions: the soul, the divine, and the cosmos.

J. Dillon and A. Zadorojnyi explore a side of Plutarch less notorious: his polemical writings against certain philosophers, previous historiographers, and even poets. When polemicizing with philosophical ideas, his treatises against Epicureans and Stoics are well known, but interestingly he also criticizes his own philosophical school, as in *De animae procreatione in Timaeo*, with Xenocrates’ and Crantor’s interpretation of the creation of the world. The authors demonstrate that Plutarch was an accomplished polemicist who often resorted to the rhetorical technique of reducing the opponents’ argument to the absurd.

In “Religion and Myth in Plutarch,” R. Lamberton explores part of the corpus (*De superstitione*, the Delphic dialogues, *De Iside et Osiride*), to demonstrate that, while we often find religious references, anecdotes and considerations, there are obvious difficulties to extract Plutarch’s own views on the matter. The author also summarizes the three theosophical myths included in *De facie*, *De genio* and *De sera*, to investigate how Plutarch, in the line of Plato, uses myth to convey difficult and abstract truths.

K. Oikonomopoulou, in “Plutarch at the Symposium,” categorizes the sympotic scenes and treatises as “undoubtedly idealistic, serving purposes of literary self-presentation” (p. 139), and as a continuation and development of the sympotic works of Plato and Xenophon. Notwithstanding this, Plutarch not only is an imitator but also a creator, and his own presentation of the genre made him a model for later

authors, such as Aulus Gellius, Athenaeus and Macrobius. The author centers the study on the *Septem sapientium convivium* and *Quaestiones Convivales* to show the characteristics of Plutarch's symposia, such as their panhellenism and their use for philosophical inquiry and moral character development.

D. Russell was in charge of ch. 8, "Language, Style, and Rhetoric," where he emphasizes Plutarch's versatility to vary the style according to genre and to different characters, but also the richness of imagery and comparisons, allusions, quotations and rhythmic patterns. To showcase these features, the author offers an in-depth analysis of passages from the *Life of Antony*, *Life of Agesilaus*, *De fortuna Romanorum*, *De vitando aere alieno*, *De curiositate*, and *De Pythiae oraculis*.

Ch. 9, "Plutarch and Classical Greece," focuses on our author's relationship to the glorious past of his country. While acknowledging that the new era in which he lived was superior, more peaceful, than the distant past, Plutarch oftentimes idealizes Classical Greece, through its arts, culture, and education. Ph. Stadter is able to prove this by looking at the depiction of this period present both in *Moralia* (*De gloria Atheniensium*, *De Herodoti Malignitate*, and *De genio Socratis*) and in the *Parallel Lives* devoted to heroes of that period (Solon, Themistocles, Lycurgus, Alcibiades, Dion).

M. Beck writes about "Great Men. Leadership in Plutarch's *Lives*" and resorts to modern theories on leadership to analyze the characters selected by Plutarch, based on the five components that structure emotional intelligence (without which there is no true leader): self-awareness, self-regulation, motivation, empathy, and social skills. The author also looks at the types of leadership, transformational and transactional, undertaken by the characters in the *Lives* as well as the role of *mimesis* as a helpful instructive tool for the readers.

In "Thinking 'Private Life': Plutarch on Gender, Sexuality, and Family," F. Frazier discusses the concepts of *oikos*, family, and marriage in Plutarch's work from the perspectives of civil, moral and familial duty. In this sense, several works from Plutarch's corpus are inspected (*De fraterno amore*, *Amatorius*), as well as the behavior of the heroes from several *Lives*.

Ch. Pelling, in "Wealth and Decadence in Plutarch's *Lives*," explains that, for Plutarch, the issue with wealth lies in an improper use rather than in the possession of wealth in itself. The author reflects on the luxury and decadence present in several *Lives*, particularly looking at the criticism expressed in the Spartan *Lives* and the "more surprising mutedness" (p. 247) in the Roman *Lives*. Through the analysis of Agesilaus and Pompey, Agis, Cleomenes and the Gracchi, Ch. Peeling observes that wealth is often barbarized and feminized.

E. Almagor, devotes ch. 13 to "Plutarch and the Barbarian Other." As the author explains, "while barbarians do appear in Plutarch as the traditionally stereotyped and denigrated 'others' of classical literature [...], they also have other roles to play, which reflect the more specifically Plutarchan agendas" (p. 261). The author examines the adjectives with which barbarians are qualified in the corpus, concluding that both negative and positive traits may be found (depending

on the intended portrayal) and that oftentimes the references to the 5th century BCE may be implicitly referring to the Rome of Plutarch's day.

Ch. 14, "Plutarch and Animals," discusses the relationship the Chaeronean had with animals: while he is often seen as an advocate for the rights of animals, the authors, J. Mossman and A. Zadorojnyi, offer a more muted, less anachronistic panorama of Plutarch's views. In their analyses of passages of both the *Lives* and *Moralia*, they showcase how Plutarch had a fundamentally anthropocentric view of the world and explain that his resource to animals in the discussion often happens in an attempt to better understand human nature.

"Plutarch in Byzantium," written by N. Humble, focuses on the transmission of Plutarch's corpus and on six specific examples from the 9th to the 12th centuries: the patriarch of Constantinople, Photius; the archbishop, Arethas; the court of the emperor Constantine VII; the professor of philosophy, Psellos; the princess, Anna Komnene; and the Grand Logothete, Theodoros Metochites.

M. Pade, in "Plutarch in the Italian Renaissance," points out how Plutarch was rediscovered and widely read by Italian humanists and how he influenced the country, both politically and ethically during the 15th and 16th centuries.

Follows ch. 17, "Plutarch and the Spanish Renaissance," by A. Pérez Jiménez. Knowledge of Plutarch in Spain begins even earlier than in Italy, with a first translation of the *Parallel Lives* into Aragonese in the 14th century. From there, both the *Lives* and *Moralia* had a great impact on religion, philosophy, literature and general scholarly endeavors. The author offers a wide panorama of Spanish erudites who turned to Plutarch's work from the 15th to the 17th c., providing a clear overview, including four figures, of the popular trend of emblems.

J. Griffin focuses on "Plutarch and Shakespeare: Reviving the Dead." After establishing Shakespeare's knowledge of Plutarch, through Th. North's English translation, the author focuses on his treatment of the sempiternal figures of Julius Caesar, Antony, Cleopatra, and Coriolanus.

The last chapter, "Plutarch in France," centers around the first French translation of Plutarch's corpus by Amyot mid-16th c. and the influence both this translation and the Greek text had on the following two centuries in French literature. K. MacDonald starts the analysis with the *Moralia*, highlighting its use by François Rabelais, Pierre de Saint-Julien, Michel de Montaigne, and Agrippa d'Aubigné; and continues with the *Lives*, and their use by Jean Bodin, Charles de Saint-Évremond, Voltaire, Jean-Jacques Rousseau, or Gabriel Bonnot de Mably.

The aim of the volume, as the editors clearly express in the Introduction, is "to provide general information on Plutarch and his intellectual position in the discursive and sociocultural context(s)" (p. 1); after which they offer a summary of Plutarch's work, his life, and significance. They close the Introduction devoting the book to D. Russell, a great scholar who unfortunately passed away in 2020. The caring words of the editors showcase Russell's character as a professional colleague and genuine person. On a personal note, given that the volume includes a contribution by the late F. Frazier, who passed away a few years earlier, it

would have been a nice touch to dedicate some words to this relevant scholar of Plutarchan studies as well.

As mentioned above, there seems to be no particular arrangement of the contributions. The editors explain that it “will be addressed from different angles, yet working toward a joined-up vision of the ancient author [...]. It is for this reason that the contributors were not assigned a rigid agenda, with the editors preferring to reach out to readers, whether general or expert, in different areas looking for a *tour d’horizon* as a background, or perhaps a launching pad, for some more specific interest” (p. 10).

The intention of assuring a variety of topics that arouse curiosity in the reader is most certainly laudable, but this intention results in two problematic issues. Firstly, while all the contributions cover a wide spectrum of perspectives regarding Plutarch and his work, the volume lacks any structure, and, consequently, unity. There are a couple of chapters devoted entirely to the *Lives* (10 and 12) but none to *Moralia*; some deal with literary questions, like genre (1, on biography; 7, on sympotic scenes) or style (8); others seem to focus on the context surrounding Plutarch (2, on Romanness and Greekness; 9, on his relationship to the past of Greece); yet again, others focus on his thought (3, on morality; 5, on polemics; 11, on family; 13, on barbarians) —notice that similar themes are not subsequent—; and the last five chapters deal with reception —a topic which received full attention in Brill’s *Companion to the Reception of Plutarch*, 2019, which incidentally shares the same authors for Plutarch’s reception in the Renaissance—. Secondly, the lack of a clear configuration has allowed for the appearance of repetitions of information across chapters as well as of information that feels should have been placed differently in the book. To mention a couple of examples: the description of the project of *Parallel Lives* is included in the Introduction and ch. 3 (pp. 2 and 65); the explanation of what the Catalogue of Lamprias is and its composition is included in the Introduction and in ch. 15 (pp. 3, 304); the ch. on Shakespeare —who used North’s translation of Amyot’s earlier French translation of Plutarch— is placed before the ch. on Amyot.

These issues do not necessarily diminish the value of individual contributions; a proper structure, however, would have allowed for less overlapping of themes between chapters and would have lended cohesion to the book as a unitary approach to Plutarch. The reiteration of information does not only affect the volume itself: given the fact that this is the third *Companion* devoted to Plutarch (including also Blackwell’s, 2014, and the aforementioned in Brill), the reader would hope for contributions with new material; yet, several chapters present similar contents to those included in the earlier books (for example, chs. 4, 6, 7, 13, 14, 15, 16, 17, 18, 19). Concerns for new material affect the bibliographic section too. It is abundant and covers a wide range of approaches to Plutarch’s oeuvre; however, given that the volume appeared in 2023, it is surprising that some of the contributions’ “further reading” (chs. 2, 4, 6, 11, 13) barely include publications from the last decade, a period in which Plutarch studies offered much valuable research.

The aforementioned problems seem to derive from a delay in the publication of the volume —this circumstance is not clarified by the editors in the Introduction, though—, but, unfortunately, they do affect the overall quality of the Companion.

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F. GARRIDO DOMENÉ, *Alipio. Introducción a la música*, introducción, traducción y notas, Madrid: Ediciones Clásicas, 2023, 140 pp., ISBN 978-84-7882-882-1.

Fuensanta Garrido Domené es Doctora en Filología Clásica (Griego) por la Universidad de Murcia y actualmente ejerce como profesora de la Universidad de Córdoba en calidad de miembro docente del Departamento de Estudios Filológicos y Literarios. Garrido está bien familiarizada con el estudio de la teoría musical griega antigua. Lo demuestra, por un lado, el análisis dedicado a los tratados de algunos teóricos musicales griegos recogidos por Carl von Jan en *Musici scriptores graeci*, Lipsiae 1895. El fruto de este análisis se materializó en su libro *Los teóricos menores de la música griega. Euclides el Geómetra, Nicómaco de Gerasa y Gaudencio el Filósofo*, Barcelona 2016. Otra edición crítica con traducción de su autoría es el “Libro IX. Sobre la Música. Liber IV. De Musica”, en F. Navarro Antolín, ed., *Las nupcias de Mercurio y Filología*, Madrid 2022. Por otro lado, se ocupó, junto con Antonio Astorgano Abajo, de la edición, introducción y notas de la obra de 1798 del jesuita Vicente Requeno *Ensayos históricos para servir al restablecimiento de la música de los antiguos griegos*, edición bilingüe, Córdoba 2021. Asimismo, en su producción científica destacan importantes estudios de teoría musical griega, como: “La división de los intervalos según Gaudencio el Filósofo” (2014), “Nómos y phýsis en la teoría musical griega antigua: música ‘normativa’ y música ‘natural’”, junto con F. Aguirre Quintero (2019), o “El pentacordo en Marciano Capela (§IX 962-963)” (2023). Todo ello confiere a F. Garrido la capacidad necesaria para abordar con autoridad el análisis, la traducción y la interpretación crítica de la obra de Alipio, labor que ha cumplido en este volumen con maestría.

En el estudio de la obra recogida en este libro —un fragmento conservado de un tratado de teoría de la música griega antigua— se pone de manifiesto la dificultad que existe a la hora de identificar a su autor (p. 9). La mayoría de los expertos lo identifican con Alipio¹ de Alejandría, pero se conocen (a través de manuscritos y fuentes epigráficas) otros personajes con el mismo nombre, si bien de distinta procedencia; por ejemplo, y en orden cronológico: Alipio de Bizancio

¹ O Alejandro (Ἀλέξανδρος). La forma “Alipio” aparece atestiguada a partir de Agustín de Hipona y Juliano el Apóstata (Garrido “El pentacordo”, p. 9).