

## BIBLIOGRAPHY SECTION

### ARTICLES

#### AN ANNOTATED BIBLIOGRAPHY 2016

CHRYSANTHOS CHRYSANTHOU - SERENA CITRO - LUCY FLETCHER - ANNA  
GINESTÍ - GIOVANNA PACE - VICENTE RAMÓN - FABIO TANGA - SILVIA  
VERGARA - ANA VICENTE - PAOLA VOLPE

#### VOLUMES REVIEWED IN THIS SECTION

##### ABBREVIATIONS

- *A Versatile Gentleman* = J. Opsomer, G. Rooskam & F. Titchener (eds.), *A Versatile Gentleman. Consistency in Plutarch's Writing. Studies offered to Luc Van der Stockt on the Occasion of his Retirement* (Plutarchea Hypomnemata), Leuven, Leuven University Press 2016.

**C. ALCALDE MARTÍN, «La mirada de Plutarco: significados y funciones de su testimonio visual en las “Vidas Paralelas”», *Euphrosyne* 44 (2016) 83-102.**

Entre la documentación que Plutarco maneja para la redacción de su producción biográfica, conviene subrayar la utilización pertinente de documentos cuyo interés resulta intrínseco para la semblanza del héroe biografiado. Estos documentos, que Plutarco verificó personalmente con método de autopsia, son en buena medida monumentos y decretos cuya función no reside en compilar cuanto el Queroneense detecta sino en seleccionar

los datos que resultan adecuados para la caracterización moral del personaje. De este modo, Alcalde propicia una revisión escogida de pasajes seleccionados correspondientes a las Vidas. (S.V.)

**L. ATHANASSAKI, «Who Was Eucles? Plutarch and His Sources on the Legendary Marathon-Runner (De Gloria Atheniensium 347CD)», in *A Versatile Gentleman*, 213-228.**

Mediante una atractiva exposición, Athanassaki comenta el famoso episodio de la batalla de Maratón según el cual cierto individuo habría fallecido tras haber anunciado la consabida victoria ante

los persas. A propósito de la identidad del ilustre individuo, Athanassaki revisa esencialmente los testimonios que proporcionan, respectivamente, Plutarco (quien facilita el nombre de Eucles) y Luciano (responsable en buena medida de que Filípides/Fidípides haya pasado a la tradición como el autor de tan heroica gesta). Al decir de Athanassaki, el nombre de Eucles (cuyos patronímico o procedencia no constan) se habría deslizado por cuestiones de propaganda familiar merced a un pasaje (bien referido en *De Gloria Atheniensium* 347CD) donde el testimonio de Plutarco deja abierta la cuestión sobre la identidad de nuestro personaje. (V.R.)

- S. AUDANO, «Palinodia consolatoria: a proposito di τὸ κράτιστον in Plut. Cons. ad Apoll. (108E)», *SCO* 62 (2016) 237-244. La Consolatio ad Apollonium (della cui paternità si dubita), che si struttura secondo lo schema retorico dei λόγοι παρωθητικοί, è dedicata a dimostrare che la vita umana è in sé un male e che ad essa è da preferirsi la morte, perché, come lo stesso Socrate soleva dire, "la morte è simile a un sonno profondissimo o a un lungo viaggio in posti lontani o a una qualche forma di consunzione del corpo e occultamento dell'anima, ma in nessuna di queste cose c'è il male" (107D). Audano si sofferma sull'esempio di Cleobi e Bitone per i quali la madre chiede alla dea Era di concedere loro "quanto era meglio tra le cose umane" e in un primo momento, anche sulla base di Her.1,31, aveva proposto di correggere "non senza perplessità τὸ κράτιστον in τὸ ἄριστον". Ma "una più attenta valutazione", come Audano stesso avverte, induce l'autore ad una vera e propria palinodia proponendo τὸ κράτιστον, "lezione non solo pienamente corretta ma che rappresenta anche un prezioso

tassello per contribuire a dimostrare la sostanziale organicità compositiva" dell'opera plutarchea. (P.V.)

- M. BECK, «The serio-comic *Life of Antony*», in *A Versatile Gentleman*, 137-146. Beck begins from the philosophical underpinnings of Plutarch's Parallel Lives and explores how and to what ends Plutarch incorporates humour and references to humorous behaviour in the Antony. Beck sees in the Antony a serio-comic -- σπουδογέλοιος -- attitude and suggests the means by which criticism of Antony is conveyed in the Life is unique across the corpus. Beck finds in the Life frequent references to slaves and slave behaviour. He argues that the reference to Spartan treatment of the helots in the prologue engages with Plato's discussions in *Laws* and *Philebus* where comedy is representative of something negative and the opposite of the desirable. Beck suggests this is the force of the helot reference in the prologue to Plutarch's book. For Beck, the references to Antony's subservient and slave-like behaviour in the Life imply criticism of the subject. He sees elements of Bakhtin's 'carnival' where contrast has a didactic force and argues that Antony exemplifies a failure in leadership -- statesmanship is too important for those who do not take themselves seriously. Beck ends by contrasting Perikles who was laughed at but maintained his own dignity. (L.F.)
- J. BENEKER, «The Nature of Virtue and the Need for Self-Knowledge in Plutarch's *Demosthenes-Cicero*», in *A Versatile Gentleman*, 147-159. Beneker provides a close reading of the prologue to the *Demosthenes-Cicero* and argues for its function within the immediate context of the two Lives which it introduces. He draws out two main themes of the prologue: that virtue

is independent of its environment and that self-knowledge is key to success. Beneker then goes on to show how these themes are very important within the *Lives* that follow and central to the critical interpretation of the biographical subjects. He suggests that the separation of virtue from environment paves the way for an analysis of Demosthenes and Cicero as individuals, and that the idea is important for opening the lessons of the book, and the series, to readers from a variety of backgrounds: whether or not individuals have the opportunities for great political achievements and careers like Sosius Senecio, to whom the book is addressed, virtue is independent of such environmental factors and everyone can learn about virtue from Plutarch's books. Beneker goes on to argue that the two *Lives* can be seen as an extended study of the importance of self-knowledge and of knowing one's limits. He shows not only the importance of this theme to both *Lives* but also the way in which the theme is modified in the second *Life*, Cicero. (L.F.)

**E. BOWIE, «Plutarch's Simonides: A Versatile Gentleman?», in *A Versatile Gentleman*, 71-87.**

Bowie surveys Plutarch's quotations of Simonides. He asks why Plutarch was interested in Simonides, and he suggests that this was partly because of Simonides' poetic versatility and partly because of his cleverness in dealing with people in power. For Bowie, Plutarch's engagement with the anecdotal tradition suggests he had a complex view of Simonides in which the good outweighed the bad. Plutarch is shown to look to Simonides particularly to establish facts but also at times for the quality of the poetry. Bowie also looks to multiple citations of Simonides in Plutarch's works, suggesting that these may indicate Plutarch's use of personal

hypomnemata or demonstrate the richness of his well-stocked memory. (L.F.)

**F. BRENK, «Plutarch's flawed characters: the *personae* of the dialogues», in *A Versatile Gentleman*, 89-100.**

Brenk argues for the apparently deliberate attempt to create flawed characters in Plutarch's dialogues. He surveys several dialogues, including *On the E at Delphi*, *On the Obsolescence of Oracles*, *Why Oracles Are No Longer Given in Verse*, and *On the Daimonion of Socrates* and suggests that characters in these dialogues -- not only the minor ones but also principal speakers -- are flawed in their tendency to become unduly convinced of their views the more they run on in expounding them. For Brenk, Plutarch's flawed characters gave him the opportunity to express more radical views without taking responsibility for them. (L.F.)

**J. A. CLÚA SERENA, «Plutarch on animals' "aretê" and "lógos": from *Autobulus* to *Soclarus* (*De soll. an.* 961 F)», en J. A. López Férez et al. (eds.), *Πολυπαραμοσύνη: homenaje al profesor Alfonso Martínez Díez*, Madrid, 2016, 141-150.**

Considerando las intervenciones de los distintos personajes del *De soll. an.* (particularmente el diálogo entre *Autobulo* y *Soclaro*), atendemos a la explicación racionalista de Plutarco para quien, con carácter general, los animales estarían dotados de cierto grado de inteligencia aunque en un grado obviamente inferior a la especie humana. Esta actitud choca contra las ideas propagadas especialmente en la Europa de los siglos XVII y XVIII, donde se tilda a los animales prácticamente de seres autómatas, desprovistos de raciocinio. (V.R.)

**C. DELATTRE, «Provincial, étranger, barbare?: l'intégration de la diversité linguistique dans le "De fluviis" du ps. Plutarque», *Polymnia* 2 (2016) 51-86.**

*Un estudio en toda su dimensión del tratado De fluviis patentiza el concepto que el autor de este ensayo pseudoputarqueo tiene sobre el mundo lingüístico, diverso, de integración deseable en la helenidad de época imperial: una helenidad que desea renunciar a la confrontación con el mundo romano, una helenidad ajena al combate frente al otro, una helenidad donde prima la 'paideia' y el diálogo. (V.R.)*

- B. DEMULDER, «Translating Plutarch, honouring Cicero: Adrien Turnèbe's translation of "On the generation of the soul in the Timaeus" (1552)», *BibI&R* 78 2 (2016) 371-391.**

*La traducción del tratado putarqueo De animae procreatione a manos de Adrien Turnèbe es un esfuerzo literario para expresar su devoción hacia Cicerón a través de otro autor del cual también Turnèbe era devoto, Plutarco, por lo que exhibe una intención diferente a la de la fuente original. La carta dedicatoria a Pierre Galland que precede su traducción establece los intereses de Turnèbe, centrados especialmente en la obra platónica y su interpretación, y muestra, asimismo, referencias intertextuales a Cicerón. A continuación, B. Demulder estudia el tratamiento efectuado por Turnèbe de la interpretación putarquea sobre el Timeo de Platón, descubriendo la influencia de escritos ciceronianos sobre la técnica traductora. Finalmente, se comenta detenidamente un pasaje que ilustra los elementos ciceronianos presentes en la versión de Turnèbe. (A.V.)*

- J. DILLON, «Plutarch the Philosopher and Plutarch the Historian on Apatheia», in *A Versatile Gentleman*, 9-15.**

*Dillon surveys some of Plutarch's uses of the term apatheia as both a technical philosophical term and its non-technical senses in his philosophical and*

*biographical works. Dillon highlights the variety of Plutarch's approaches and argues that Plutarch is able to switch register in using this word according to the type of text he is writing. Dillon demonstrates that the word can be used by Plutarch in a negative sense in works such as On Moral Virtue and Consolation to Apollonius but positively and as an ideal in On progress in Virtue. He shows further that in the Parallel Lives the term usually has a positive tone (e.g. Phokion 36.2; Fabius Maximus 1.3) but can also have some ambivalence (e.g. Publicola 6; Coriolanus 1.2-3) or indeed suggest a negative interpretation (e.g. Dion 32.1 where it suggests Dion's lack of political understanding). Dillon concludes with the view that Plutarch's ability to shift tone in his use of the term apatheia is an essential part of the repertoire of a great philosopher, litterateur and stylist. (L.F.)*

- F. FRAZIER, «Athènes historique, Athènes éternelle: le regard de Plutarque sur la ville et ses monuments», *Euphrosyne* 44 (2016) 65-82.**

*Haciendo honor al título del artículo, nuestra llorada Françoise Frazier brinda un estudio monumental con el que re-examina dos posiciones contrapuestas y bien conocidas sobre el tratamiento que Plutarco dispensa a la ciudad de Atenas: la debida a Buckler, según la cual Plutarco presentaría una imagen 'real' de Atenas, tal y como se descubre a ojos del polígrafo; y la propuesta por Oudot, donde una imagen 'eterna' de Atenas se antojaría centro del mundo griego y espejo para reflejo de Roma, centro del Imperio. El precioso análisis de Frazier nos entrega una imagen de Atenas renuente, desde la perspectiva putarquea, a una polarización interpretativa como la antedicha. (V.R.)*

- M. HABAJ**, «Plutarch, *Moralia* 505C: some notes on the discovery of the Pisonian conspiracy», *AAntHung*, 56 3 (2016) 341-350.

*Tácito es indudablemente la fuente más enjundiosa al objeto de analizar la conjura de Pisón para derribar a Nerón. Con todo, procede detenerse en Plutarco y las notas que facilita en De garrulitate, las cuales (sirviéndose probablemente el Queronense de las mismas fuentes que el historiador romano) propician datos complementarios y no alternativos de la información que brinda Tácito. (V.R.)*

- R. HIRSCH-LUIPOLD**, «The Dividing Line: Theological/Religious Arguments in Plutarch's Anti-Stoic Polemics», in *A Versatile Gentleman*, 17-36.

*Un profundo estudio de la polémica que Plutarco establece contra los estoicos permite al autor establecer algunas reflexiones de relevancia sobre el problema: Plutarco, exponente capital de la filosofía religiosa de su época, puede manejar (entre otros) argumentos de los estoicos para oponerse, básicamente, a la contemplación inmanente de la divinidad (inherente a la escuela estoica) frente a la consideración trascendente de la misma en el esquema plutarqueo. Hirsch-Luipold desgrana las distintas categorías que, defendidas por los estoicos, Plutarco censura al punto de juzgar el comportamiento de estos como 'ateísta', prácticamente en pie de igualdad (aunque por motivos doctrinales obviamente distintos) con los epicúreos. (V.R.)*

- T. C. HOKLOTUBBE**, «Great is the mystery of piety: contested claims to piety in Plutarch, Philo, and 1 Timothy», en N. P. DesRosiers & L. C. Vuong (eds.), *Religious Competition in the Greco-Roman World*, Atlanta (Ga.), 2016, 155-165.

*Las manifestaciones que Filón y Plutarco proporcionan en algunos escritos apelan*

*al papel de la piedad, con referencia a misterios griegos o egipcios, al objeto de legitimar su conocimiento de la divinidad frente a los posicionamientos de otros estudiosos. Esta actitud sirve, en opinión de Hoklotubbe, para explicar y elucidar cierto pasaje transmitido en I Timoteo. (V.R.)*

- Á. IBÁÑEZ CHACÓN**, «Estudios sobre el texto de los "Paralela minora": Toletanus 51.5», *Codices Manuscripti & Impressi* 103-104 (2016) 27-44.

*El autor, buen conocedor de los Paralela Minora (obra pseudoplutarkea a la que dedicó su Tesis Doctoral), presenta un meticuloso trabajo de índole crítica-textual donde reivindica el papel de cierto manuscrito, el Toletanus 51.5: este códice, dada su condición de recentior, ha sido en buena medida obviado en la investigación sobre esta obra pseudepígrafa de Plutarco. Por su parte, Ibáñez Chacón describe y analiza en profundidad el manuscrito para someter el mismo a una revalorización merced a la conservación de ese texto, a la postre, más cercano al antígrafo que otros ejemplares transmitidos de la obra. (V.R.)*

- H. G. INGENKAMP**, «De Plutarchi Malignitate», in *A Versatile Gentleman*, 227-242.

*In this article Ingenkamp considers the ways in which Plutarch himself in some of his writings can be seen displaying the behaviours which he identifies in the De Herodoti Malignitate as suggesting the malicious character of the author. Some of Plutarch's polemics, including the De Stoicorum repugnantias, are discussed and the Life of Demosthenes receives detailed analysis. (L.F.)*

- R. JANKO**, «Empedocles' On nature fr. B 8-9 in the context of Plutarch's Against Colotes», *CQ* 67 1 (2017) 1-6.

*This article approaches Empedocles' On Nature fr. B 8-9 in the light of*



*Plutarch's Against Colotes. It offers a restoration (accompanied by a translation) of the corrupt fr. 9. and contributes to a better understanding of Empedocles' physics and his use of the term φύσις. (C.C.)*

**K. A. JAŹDŹEWSKA, «Laughter in Plutarch's *Convivium septem sapientium*», *CPh* 111 1 (2016) 74-88.**

*This article, based on contemporary work on the social aspect of laughter, tries to understand the unusually frequent presence of occurrences of laughter in Plutarch's *Convivium septem sapientium*. It argues that laughter has a communicative, rhetorical function. It first examines instances of laughter in contexts of communication between the dialogue's characters, and shows that laughter serves to mitigate critical utterances and potentially offensive observations as well as to call attention to others' playful intentions. Moreover, the article considers the use of laughter as a literary technique that Plutarch employs to offer his readers information about his characters and their situations. At the end, it compares Plutarch's representation of laughter in the *Conv. sept. sap.* with its use in Plato's and Xenophon's *Symposia* as well as Plutarch's own *Quaest. conv.* It concludes that Plutarch's representation of laughter in the *Conv. sept.* is unique in terms of both its frequency and character. This is explained by Plutarch's possible influence by other literary traditions, especially the apophthegmata and Herodotus' historical writing. (C.C.)*

**D. F. LEÃO, «Politeuma in Plutarch», *Synthesis* 23 (2016) s.pag.**

*Leão considers the word politeuma, suggesting that Plutarch is an illustrative guide for the uses of the term. The article surveys Plutarch's uses of the word under three categories: po-*

*litical act, law or measure; citizenry or active citizenry; state, constitution, governmental activity. Leão demonstrates that the first group, 'political act' accounts for the greatest number of instances in the *Lives* (more than half). Leão suggests this makes sense since the term is expressing the political act of an individual statesman. He suggests that the term most commonly covers the implications of a particular act in a broader timeline (i.e. the ongoing consequences and effects of the act). Leão finds only three examples of the second group (citizenry). Under the third category Leão finds relatively large numbers across the *Lives*, with the meaning of 'governmental activity' most common in the *Moralia*. Leão also tentatively suggests that Plutarch may have enlarged the use of the term: to endorse a cultural trait in the synkrisis to Nikias-Crassus and for a migrant community in *Publicola*. Overall, Leão argues that Plutarch is a major source for the use of this word in Roman times. He suggests that Plutarch could draw on the long tradition of the term and its varied meanings to fit his own particular contexts. (L.F.)*

**D. F. LEÃO, «Consistency and Criticism in Plutarch's Writings Concerning the Laws of Solon», in *A Versatile Gentleman*, 243-254.**

*This paper considers Plutarch as a source of information about Solon's laws. It argues that Plutarch is the best source for this legislation in spite of the fact that Plutarch lived many centuries after Solon. It is suggested that in spite of the temporal distance from which Plutarch wrote he not only provides the most information on Solon's laws but also that Plutarch's references are overwhelmingly considered to be reliable and cover all of the Solon's legislative areas. The paper further con-*

siders the way in which references to the laws are often accompanied by Plutarch's own comment upon the law; these comments can be approving or sometimes disapproving and occasionally register some ambivalence or uncertainty about interpretation. For Leão, where Plutarch expresses uncertainty about a law, this is often mirrored by modern scholars for whom it is suggested Plutarch is often a good guide. (L.F.)

- L. LESAGE GÁRRIGA, «Las almas indisiplinadas: comentario crítico y estilístico de Plut., *De facie* 945b» *Humanitas* 68 (2016) 181-189.

En el mito escatológico sobre la suerte que corren las almas, el cual consta en la sección final que presenta *De facie*, observamos la circunstancia de que ciertas almas, anhelantes de la existencia disoluta con que transcurrían sus vidas en la tierra, desean retornar a esa vida licenciosa. Pues bien, un estudio crítico-estilístico del pasaje pertinente (que la autora, profunda conocedora de este tratado plutarqueo, analiza con detenimiento) demuestra las delicadas vicisitudes ecdótico-textuales que nuestro ensayo ha experimentado y, en particular, el desdén ocasional con que los editores modernos, tradicionalmente, han acogido las lecturas de las anotaciones críticas que propiciaron los humanistas del siglo XVI. (V.R.)

- C. LÉVY, «Continuity and dissimilarities in Middle Platonism: Philo and Plutarch about the Epicurean “ataraxia”», *StudPhilon.* 28 (2016) 121-136.

La propuesta del movimiento epicúreo por alcanzar el placer y la ausencia de dolor como objetivos existenciales es censurada desde el platonismo medio por figuras como Filón y Plutarco, quienes consideran el placer como un medio incapaz de conformar la estabilidad

en el ser humano; y es que la presencia de movimiento (fenómeno ‘no estático’) es inherente al concepto de placer. El rechazo de la ‘ataraxia’, de la imperturbabilidad al modo epicúreo, es más acusado en Filón que en Plutarco, ya que el Queronense rechaza el concepto pero Filón llega a hacer del mismo una verdadera *damnatio memoriae* (V.R.)

- G. LINDNER, «“Früher was alles besser”: religiöser Konservatismus bei Plutarch», en Á. Szabó (ed.), *From polites to magos: studia György Németh sexagenario dedicata*, Debrecen, 2016, 188-198.

La defensa de la religión tradicional griega es en Plutarco omnipresente. Ello contrasta con una tendencia contemporánea a la secularización de las fiestas; a la vez está en consonancia con un discurso religioso conservador propio de su época, no sólo palpable en otros autores sino también en la epigrafía. (A.G.)

- P. M. LIUZZO, «Saffo, Tucidide, Plutarco e la peste ad Atene», *Histos* 10 (2016) 65-84.

L'autore indaga le somiglianze letterali tra Tucidide 2.49, Saffo fr. 31 Voigt e Plutarco Demetr. 38 al fine di evidenziare la presenza di paralleli letterali. Ripercorrendo la critica sul rapporto esistente tra Tucidide, l'epica e la lirica arcaiche, si arriva ad un'ipotesi che potrebbe spiegare in che modo e per quali motivi, tramite le fonti mediche, il testo di Saffo sia filtrato dalla narrazione tucididea. A parere di Liuzzo, l'interconnessione tra i passi esaminati a più livelli offrirebbe una dovizia di possibili collegamenti ed interpretazioni a proposito della peste ad Atene, riconoscendo un ruolo chiave ad un'analisi dettagliata del passo plutarqueo chiamato in causa. (F.T.)

- A. LONGO, «“Senza far rumore”, la tragedia nella teodicea: una ripresa di Euripide (Troiane 887-888) in filoso-

fi platonici di età imperiale e tardo-antica (Plutarco, Plotino, Proclo)», *MD* 76 (2016) 213-228.

Il contributo prende in esame il riuso di un passo euripideo (Tr. 887-888 πάντα γὰρ δι' ἀγρόφου / βαίνων κελεύθου κατὰ δίκην τὰ θνήτ' ἄγεις, con il quale si conclude l'invocazione di Ecuba a Zeus), nella tradizione filosofica platonica imperiale e tardo-antica, ipotizzandone una conoscenza diretta piuttosto che tramite antologie. In Plutarco (Quaest. Plat. 8, 1007C) i versi euripidei sono citati nell'ambito della trattazione del tempo (definito come ordine e simmetria dei movimenti di un universo dotato di anima), attribuendo ad essi un valore universale, non circoscritto alle vicende umane, ed interpretando l'espressione κατὰ δίκην (in Euripide riferita all'uccisione di Elena) in termini cosmici. In Plotino i versi euripidei sono riecheggiati (Enn. 3.7, cap. 12) all'interno di una riflessione sul tempo analoga a quella di Plutarco, ma più articolata, e citati (Enn. 4.4, cap. 45) in riferimento all'ordine cosmico e alla collocazione morale delle anime nell'universo, in una prospettiva ottimistica opposta a quella euripidea. L'interpretazione dell'espressione euripidea δι' ἀγρόφου ... κελεύθου in più passi di Plotino rinvia alla sua idea della produzione dell'universo da parte dell'anima cosmica "nel senso di un agire senza fatica, senza ragionamenti o calcoli preliminari, senza strumenti" (p. 220). Ai versi euripidei rimanda anche Proclo (Theol. Plat., p. 75, 6-8 S.-W., in un contesto analogo a quello di Enn. 4.4, cap. 45), che estende l'immagine euripidea del sentiero silenzioso agli dèi, evidenziando come essi "non siano provvidenti al mondo per un'azione ad essi esteriore, al contrario essi provvedono volgendosi a se stessi e per il loro stesso esistere ed essere quali sono" (p. 224). (G.P.)

M. LUCCHESI, «Gylippus in Plutarch's *Parallel Lives*: Intratextuality and Readers», *Ploutarchos* n.s. 13 (2016) 3-31.

Lucchesi's article is focused on the representation of Gylippus in Plutarch's oeuvre, especially the *Parallel Lives*, and argues that the portrayal of this Spartan commander is consistent and coherent with Plutarch's representation of 'Spartanness' in the five *Spartan Lives*. The article also considers the functions of referring to Gylippus in specific contexts and how recollection of the historical details of Gylippus' life and/or Plutarch's own writing about Gylippus in other texts deepens the appreciation of the narrative in which Gylippus is mentioned. Lucchesi considers both what he calls 'isolated references' to Gylippus in Plutarchan works (De liberis educandis 10B; Comp. Aem.-Tim. 41(2).7) and passages where comments on Gylippus assume greater significance (Per. 22.4; Nik. 18.-19, 27-28; Lys. 16-17). In the latter examples, Lucchesi reveals how deeper understanding is possible of Perikles' strategy against Sparta in the early Peloponnesian War; of the significance of Gylippus' involvement in Sicily; and of Lysander's introduction of money into Sparta. Lucchesi is sensitive to the role of the reader in actualising the various effects of referring to Gylippus in each context, and he differentiates carefully between 'real' readers and the ideal reader of the texts. Lucchesi argues that readers' active involvement is essential to processes of historical interpretation and to full understanding of Plutarch's narratives. (L.F)

J. MARINCOLA, «Plutarch's source for *Aristides* 11.3-8», *Mnemosyne* 69 5 (2016) 853-860.

Marincola considers Plutarch's account of the Athenians consulting the Delphic Oracle prior to the battle of Plataea in



his Life of Aristeides. *Marincola* shows the coherence of this narrative and the way in which it fits the concerns of a Life of Aristeides. The account contains considerable local detail about Plataea -- of particular significance to this article the mention of the Sphragitic Nymphs -- and raises the question of whether the information derives from a Plataean or Athenian source. *Marincola* argues that it comes from the Atthidographer Cleidemus. His argument rests on: 1. the coherence of the narrative at 11.3-8. 2. Specific citation of Cleidemus at Arist. 19.5 where Plutarch again mentions the Sphragitic Nymphs. 3. The rarity of mentions of the Sphragitic Nymphs (they are only mentioned in Pausanias 9.3.9 and Plutarch's Table Talk 628e-f). 4. Cleidemus' apparent interest (in the fragments) in cultic activity. (L.F.)

**J. MOSSMAN, «Dionysus and the Structure of Plutarch's Table Talk», in *A Versatile Gentleman*, 101-112.**

Mossman efectúa ciertas consideraciones de importancia sobre el carácter en apariencia desorganizado (según confesión del propio Plutarco) que presenta la estructura de estas Charlas; carácter que, bien mirado, se torna orden en la técnica compositiva del Queronense. Para ilustrar esas líneas que trazan la frontera entre el orden y del desorden estructural en las Charlas de Sobremesa, Mossman presenta las citas directas que corresponden en esta obra a Dioniso. Un esquema general de las citas concurrentes (y en particular un análisis, al respecto pormenorizado, del comienzo y del libro primero de las Charlas) permite admirar ese estilo – conscientemente cuidado y descuidado a un tiempo– que nuestro ensayista presenta. (V.R.)

**I. MUÑOZ GALLARTE, «The Plutarch's Motive of *Descensus Animae* in Nag Hammadi and the Corpus Hermeticum», *CFC* (g) 26 (2016) 169-178.**

El presente artículo se detiene en un aspecto capital de la cultura universal: el sentido y la condición del alma humana. De este modo, con base en los pasajes pertinentes de ciertos ensayos plutarqueos que inciden en el tema (De genio Socratis, De sera numinis vindicta y De facie in orbe lunae), el autor examina el posicionamiento del Queronense sobre el particular y analiza la posible influencia (de manera directa o indirecta) de algunas implicaciones plutarqueas en la literatura gnóstica, concretamente en el Nag Hammadi Corpus y en el Corpus Hermeticum. (V.R.)

**E. OCCHIPINTI, «Greek or barbarian?: Plutarch's portrait of the Syracusan "demos" in the Life of Dion», *AClass* 59 (2016) 137-156.**

This paper examines Plutarch's depiction of the Syracusan demos in the Life of Dion, and particularly the reasons for its representation as barbarian, fickle and unrestrained. It discusses aspects of 'ethnicity' of the Syracusan people and notices that Plutarch does not speak in terms of ethnic identity but of politics, with the expression 'Syracusans' being used flexibly to refer to the people as a whole as well as the opponents and followers of Dion. A comparison to the Sicilian narrative offered by Diodorus of Sicily shows that Plutarch's portrait of the Sicilians depends partially on literary topoi and other literary sources, simplification of historical realities and the specific thematic and literary purposes of the Life of Dion itself. The article concludes that Plutarch's portrayal of the Syracusan masses is consistent with that offered by Diodorus, and that the unruliness of the

*Syracusan citizen body points to its political immaturity rather than its barbarism. (C.C.)*

**J. OPSOMER, “The Cruel Consistency of *De sera numinis vindicta*”, in *A Versatile Gentleman*, 37-56.**

*El conocido tratado de Plutarco ha merecido tradicionalmente el interés tanto de especialistas como de no especialistas en la producción del Queironense. Ha observado asimismo el aprecio incidental (ahí está, por ejemplo, el reaccionario De Maistre) de quienes, conducidos por actitudes integristas, han visto en este ensayo de Plutarco la inspiración para una validación del justo y vengativo castigo por parte de la providencia. Pues bien, un análisis meticuloso del tratado revela que, efectivamente, pese a la presentación de injusticias coyunturales en la actuación demorada de la divinidad (como el hecho de que ciertos inocentes expíen las culpas de sus antepasados), el peso cruel y fatídico del destino resulta inexorable. (V.R.)*

**E. OUDOT, «“La table fabrique les amis”: quelques remarques sur le savoir-vivre dans les “Propos de table” de Plutarque», *Camena* 19 (2016), s. p.**

*En la famosa obra simposiaca Plutarco ofrece de manera amable las reglas de sociabilidad que presiden el banquete donde, sin grandes pretensiones sobre asuntos de carácter político, se fomenta los buenos usos conviviales y amistosos en las relaciones humanas. Y precisamente esta categoría, la amistad, asistida por la buena disposición o εὔνοια entre los miembros de la comunidad, resulta un factor determinante para el aprendizaje y desarrollo del comportamiento político colectivo. (V.R.)*

**C. PELLING, «Plutarch the Multiculturalist: Is West always Best?», *Ploutarchos* n.s. 13 (2016) 33-52.**

*Pelling considers whether Plutarch is a multiculturalist, recognising the value and interest of foreign customs and cultures, and answers that -- at times -- he is. Pelling finds in the On Isis and Osiris a very respectful attitude to Egyptian religious ideas, but he also argues that Egypt was always a special case long before Plutarch. Pelling also discusses how the Romans problematized the Greek-Barbarian dichotomy in Plutarch's time and that Plutarch respected Roman differences and saw much that was similar between Greeks and Romans. He suggests that the Table Talk represents Romans 'code-switching' and behaving in ways appropriate to mixing with Greeks. Looking to On the Fortune or Virtue of Alexander and the Life of Alexander Pelling sees little interest from Plutarch in foreign cultures. In the essays, Alexander is the philosopher-in-arms, glorified for bringing Hellenic civilisation to foreign places. In Alexander, Pelling again sees little interest in foreign cultures: the interest is in Alexander not in the places he conquers. Overall, Pelling argues that to seek Plutarch's attitude to foreign cultures is too simplistic. Rather, Pelling argues, 'Plutarch can think and argue in different ways at different times and in different mindsets... Foreigners and foreign culture offer him [Plutarch] a repertoire of possibilities and thought-prompts'. (p. 48). (L.F.)*

**C. PELLING, «Tragic Colouring in Plutarch», in *A Versatile Gentleman*, 213-233.**

*This article seeks to bring greater nuance and rigour to the ways in which it is possible to speak meaningfully of 'tragedy' or 'tragic' in Plutarch's writing. Pelling considers the ways in which*

'tragedy' as a genre has been understood and defined from Aristotle onwards and argues that in many ways this has been insufficiently precise. Features of tragedy picked out by Aristotle, which have been so very influential, Pelling demonstrates actually apply equally to many other genres. Pelling proceeds to review the ways in which Plutarch himself uses 'τραγ-' terminology in his writing; often, Pelling suggests, this is to point to ostentatious and out-of-place behaviour (both of other writers and subjects in a narrative). Pelling then argues for two 'sharper' (p.122) ways in which tragic colouring in Plutarch may go beyond a dark, pessimistic outlook and the evocation of sad or pitiful events and circumstances. In the first place, Pelling points to moments where the usual boundaries between dramatic fantasy and historical reality collapsed with the result that 'tragic' events (sad but also evoking tragic motifs) actually happened in reality. In the second place, Pelling suggests there are instances where a catastrophe or particular turn of events is causally linked to themes of showiness, pretence or unreality. (L.F.)

- A. PÉREZ JIMÉNEZ, «Plutarco, Pégaso y Belerofonte: comentario estilístico a *Mul. virt.* 247f-248b», en J. A. López Férez et al. (eds.), *Πολυπραγμοσύνη: homenaje al profesor Alfonso Martínez Díez*, Madrid, 2016, 553-566.

El estudio que Pérez Jiménez consagra al pasaje correspondiente de *Mul. virt.* (relativo al episodio de Belerofonte, Pégaso y la Quimera) trasciende el interés etiológico del tema para ofrecer un estudio exhaustivo que adecua forma y contenido. Aquí verificamos la destreza creativa de Plutarco, quien connota el episodio mediante un manejo exquisito de los aspectos estilístico-métricos los

cuales merecen el pormenorizado análisis de Pérez Jiménez. (V.R.)

- A. PÉREZ JIMÉNEZ, «Selenographic Description: Critical Annotations to Plutarch, *De facie* 944C», in *A Versatile Gentleman*, 255-265.

Mediante una línea exegética que viene desarrollando concienzudamente, el profesor Pérez Jiménez realiza un profundo análisis de crítica textual sobre el pasaje relativo a las almas purificadas que arriban a la luna, donde estas hallan un paraje descrito en términos de similitud geográfica a nuestro mundo. Pues bien, Pérez Jiménez ofrece una cuidada, novedosa traducción de este pasaje merced a la revisión exhaustiva de la tradición manuscrita y ecdótica pertinentes, es decir, los dos manuscritos disponibles de la obra, las primeras ediciones, las intervenciones críticas de los humanistas del siglo XVI, las traducciones oportunas y la empresa editorial de los estudiosos más recientes. (V.R.)

- F. M. PETRUCCI, «Argumentative strategies in the "Platonic section" of Plutarch's "*De Iside et Osiride*" (chapters 45-64)», *Mnemosyne* 69 2 (2016) 226-248.

This article shows that the core of Plutarch's *De Iside et Osiride* is found in Platonic philosophy. It first examines Plutarch's methodological claims and former interpretations of the myth and argues that the philosopher does not prioritize Egyptian theology but aims to discover philosophically the truth lying concealed behind Egyptian myths. This truth, as is shown, coincides with Plato's doctrine. The method by which Plutarch proves the priority of Platonic philosophy is 'zetematic argumentation'. The article proceeds to consider the 'Platonic' section (chapters 48-64) and particularly the way in

which it is framed in such a manner as to progressively deepen Plutarch's underlying assumption about the dualistic nature of being. (C.C.)

**F. M. PETRUCCI, «Plutarch's Theory of Cosmological Powers in *De Iside et Osiride*», *Apeiron* 49.3 (2016) 329-367.**

Mediante el análisis pormenorizado de los capítulos 45-64 pertenecientes a *De Iside et Osiride*, el autor estudia la reconfiguración de las doctrinas platónicas –esencialmente las codificadas en *Timeo*– que Plutarco realiza al interpretar el mito egipcio de Isis y Osiris. Dicha exégesis cosmológica presenta a Osiris y a Tifón como la dualidad del cosmos, dos poderes enfrentados que personifican respectivamente el orden y el caos. Mientras tanto, Isis surgiría como un poder intermedio donde interactúan ambos dioses antagónicos, quien además siempre se inclina hacia el bien encarnado por Osiris, al mismo tiempo que contiene la corrupción inherente a Tifón. (S.V.)

**A. PISTELLATO, «Gaio Cesare e gli “esempli” per affrontare l'Oriente nella politica augustea, in Plutarco e in Giuliano imperatore», *Lexis* 34 (2016) 275-297.**

Pistellato, nel suo articolo apparso su *Lexis* 2016, studia il fenomeno della variazione e la tipologia delle fonti nell'episodio che ha come oggetto la partenza per la missione in Oriente del figlio adottivo di Augusto, Gaio Cesare. I testi posti a confronto sono il *de fortuna Romanorum*, i *Regum et imperatorum apophthegmata* (di questo opuscolo Pistellato ricorda l'annosa questione circa la paternità) e i *Caesares dell'imperatore Giuliano*. A Gaio Cesare nel *de fortuna Romanorum* (319E) si augura di avere il coraggio di Scipione, la benevolenza di fortuna di Pompeo e in aggiunta la fortuna che aveva sorretto il principato augusteo, in

*Regum et imperatorum apophthegmata* (207E) Plutarco sostituisce all'*ἀνδρεία* di Scipione la *τόλμα* di Alessandro (non mancano nel saggio riferimenti al *de Alexandri fortuna aut virtute*). Nei *Caesares* si legge una ulteriore versione in quanto si pregano gli dei di concedere l'audacia di Cesare, l'abilità di Pompeo e, come nei testi precedenti, la fortuna. Pistellato si sofferma sui tre testi non solo dal punto di vista retorico ma anche inquadrandoli in un contesto più propriamente storico (non mancano nel testo riferimenti a Polibio e a Tito Livio). (P.V.)

**A. PODLECKI, «Plutarch in Fifth-century Athens», *Ploutarchos* n.s. 13 (2016) 53-100.**

Podlecki discusses all of the fifth-century Athenian Lives: Kimon (pp.54-61), Themistokles (pp.61-67), Perikles (pp. 67-80), Aristides (pp. 80-87), Nikias (pp. 87-93) and Alkibiades (pp.93-98). Podlecki is principally concerned with Plutarch's use of sources and in assessing the historical value of these Lives. He sees the Kimon as the most successful of the six Lives surveyed. In examining the Themistokles, Podlecki discusses the sources and also the structure of the Life. Podlecki suggests that Plutarch's prime concern in Perikles is to elucidate why this aristocrat should have introduced many populist measures and suggests that Plutarch's answer to this -- that Perikles was forced to do so to counter the measures of other individuals -- is not supported by the timings of Perikles' populist moves. Podlecki suggests the handling of source material in the first chapter of Aristides shows Plutarch's readers that they are in the hands of a careful and industrious researcher. In analysing Nikias, Podlecki assesses the extent to which Plutarch is successful in his stated aim at Nik. 1.5 of finding



*new material to reveal details of Nikias' character. Podlecki suggests Alkibiades is the 'most compulsively readable' of the six Lives, though he sees Themistokles and Perikles as more varied, complex and of greater historical value. (L.F.)*

- A. RIGOLIO, «Syriac translation of Plutarch, Lucian and Themistius: a gnostic format for an instructional purpose?», en P. Gemeinhardt, L. Van Hoof & P. Van Nuffelen (eds.), *Education and religion in Late Christianity: Reflections, social contexts and genres*, London-New York, 2016, 73-85.**

*El interés que suscitó la traducción al siríaco de obras relativas a Plutarco (también a Luciano y a Temistio) se enmarca en la tradición de verter obras paganas (especialmente en los siglos quinto y sexto) para instrucción de cristianos en esa área geográfica. En el caso de Plutarco (de quien se trasladan el De cohibenda ira y el De capienda ex inimicis utilitate) es llamativa, por ejemplo, la recreación del original adaptando el politeísmo a una situación monoteísta. El caso es que la motivación de estas traducciones y de las reinterpretaciones que presentan los manuscritos (de autoría desconocida estos) observa estrecha relación con una literatura sapiencial de carácter didáctico. (V.R.)*

- G. ROSKAM & S. VERDEGEM, «“This Topic Belongs to Another Kind of Writing”. The Digressions in Plutarch's *Life of Coriolanus*», in *A Versatile Gentleman*, 161-195.**

*This article takes the Life of Coriolanus as an ideal biography to study Plutarch's compositional technique because the main narrative is based largely upon a single extant source: Dionysios of Halikarnassos (books 6-8). The authors consider how best to identify digressions within the narrative. Their conclusion is*

*they must rely upon their own assessment of the relevance of a passage to the main narrative and to the moral themes of the text but they look at passages where Plutarch himself suggests a passage is somehow digressive to inform their approach. After outlining criteria for designating a passage a digression, the authors identify fourteen passages in Coriolanus which they consider digressions and analyse each one. They go on to consider the distribution of the passages within the Life, the diversity of the information covered, the origins of the information, and whether the narrative or digressive material came first. From there they look at the functions of the passages within the Life, within the pair and within the pedagogical aims of Plutarch's oeuvre. The authors end with the idea that the digressions are included in a systematic and considered way but also bring something to the literary quality of the Lives, enhancing their beauty by adding variety. (L.F.)*

- A. V. SAPERE, «Eclipses, razón y superstición en las vidas de Nicias y Dión de Plutarco», *CFC (g)* 26 (2016) 179-195.**

*En este trabajo se aborda la contraposición entre Nicias y Dión elaborada por Plutarco en sus Vidas Paralelas. Por un lado, Nicias es retratado como un personaje cobarde y timorato. Es precisamente su carácter supersticioso lo más censurado por Plutarco, ya que –como aparece desarrollado pormenorizadamente en De Superstitione– tiene la capacidad de nublar el juicio de los hombres y de condicionar sus acciones. En calidad de antítesis el de Queronea muestra a Dión actuando de un modo racional con el apoyo de sus conocimientos científico-filosóficos. No obstante, al lo largo de su biografía el talante de Dión se complementa con numerosas alusiones a*



*prodigios y presagios, una coordinación entre creencia y razón por la cual se pretende plasmar la correcta relación del hombre para con la divinidad. (S.V.)*

**PH. STADTER, «Sulla's Three-Thousand-voûμμοι Apartment: Plutarch's Problematic Code-Switching», in *A Versatile Gentleman*, 197-209.**

*Stadter's article surveys Plutarch's use of Latin words in the Parallel Lives. Stadter sets Plutarch's use of Latin within the linguistic phenomenon of code-switching and asks why Plutarch chooses to introduce elements of code-switching when the prevailing literary trend of his day was to write in a pure Atticizing dialect. He argues that Plutarch's practice is not motivated by a need to provide information, as readers would have been familiar with the Latin words and phrases. The focus is on Lives which treat later periods of history from Fabius Maximus to Antony and many different examples are discussed. The survey of passages leads to the conclusion that Plutarch regularly and deliberately chose where to introduce Latin words for a variety of purposes which include: to enhance the presentation of a character; to support themes, to convey or reinforce the point of an anecdote, and to catch the precise sense of a Latin expression. (L.F.)*

**V. TAMMARO, «Una nota plutarchea: (Comp. Ar. et Men. 854d)», *Eikasmos* 27 (2016) 177.178.**

*Nell'articolo, apparso in Eikasmos 2016, Tammaro esamina un luogo della Comparatio Aristophanis et Menandri (853A-854D). A 854D, riferendosi a Menandro, Plutarco afferma che costui ha scritto "turpitudini e lascivie per gli intemperanti". Nella traduzione la Di Florio (CPM, Napoli 2008) accoglie al posto di ἀληθεστέροις, tramandato dai*

*codici, voce senza dubbio corrotta, ἀκο- λάστοις come si legge nell'ed. Basil. (1542). In apparato la Di Florio riporta la congettura ἀμαθεστέροις di Sandbach e quella di Kassel λαγνιστέροις. Tammaro propone di correggere la lezione dei codici con ἀναιδεστέροις ritenendo l'aggettivo più appropriato al campo semantico degli αἰσχρά e degli ἀσελγή e ricordando anche che l'aggettivo ricorre anche in altri testi plutarchei. (P.V.)*

**F. TANGA, «Il De exilio di Plutarco nella traduzione latina di Angelo Barbato», en S. Amendola & G. Pace (eds.), «*Charis*»: studi offerti a Paola Volpe dai suoi allievi, Trieste, 2016, 95-110.**

*La traduzione latina del περὶ φυγῆς di Angelo Barbato, che in premessa pone una Supplicatio pro inopia sua rivolta a Leone X de' Medici, fu pubblicata presso la stamperia di Giacomo Maz-zocchi il 12 giugno del 1516 e riscosse in breve tempo grande successo tanto da essere pubblicata nel 1517 a Parigi e l'anno successivo a Norimberga e a Basilea (la traduzione di Barbato comparve in prestigiose collezioni plutarchee allestite a Parigi e a Basilea). L'autore del saggio ricorda che la scelta di tradurre il de exilio fu dovuta al particolare momento della vita del sacerdote. La versio latina del Barbato che in alcuni passaggi sembra aver consultato una edizione Aldina, non è traduzione ad litteram in quanto "sovente egli trasforma la struttura logico-sintattica senza creare un calco" ma piuttosto con l'intenzione di comprendere il testo ora aggiungendo enfasi al discorso, ora inserendo brevi considerazioni personali. Ciò Tanga evidenzia ponendo a confronto il testo greco con il testo latino e non manca di sottolineare alcune sviste come capita a 602E dove traduce il greco ἐν Κεσπρίαῖς in Capreis o ancora a 601D 5-7 dove*

*traduce ἄνδρον αὐτοῖς τὴν ἄλλην ποιοῦσιν οἰκουμένην ceterasque mundi partes sibi reddant irriguas.* (P.V.)

**F. B. TITCHENER, «Side by Side by Plutarch», *Ploutarchos*, n.s. 13 (2016) 101-110.**

*Titchener uses Nikias-Crassus as a case study through which to argue that the attribution of characteristics Plutarch generally considers to be 'barbarian' to a non-barbarian subject introduces a subtle negativity to Plutarch's representation of that individual. Starting from the view that the Life of Nikias is 'unpleasant' (p.105), Titchener suggests the Nikias and the Crassus share the same structure and argues that the synkrisis judges Nikias more harshly than Crassus in view of the manner of his death following surrender even though Nikias seems to be judged better than Crassus on the other themes which the synkrisis takes over from the narrative. For Titchener, the harsh judgement of Nikias results from the fact Nikias has many 'barbarian' characteristics: he is wealthy, superstitious, and cowardly. He also, unlike Crassus, ultimately surrenders. Titchener looks to Quomodo Adolescens 30C in which surrender is shown to be barbarian behaviour to suggest that Nikias' surrender is a 'barbarian' action which underpin the more negative assessment of Nikias than Crassus in the synkrisis – for Titchener, 'barbarian' characteristics are much harder to overlook or forgive in a Greek and the attribution of 'barbarian' characteristics and behaviour to Nikias 'condemns the general in an oblique and disconcerting way' (p.109). (L.F.)*

**K. M. TREGO, «Do as I say and as I do: lessons on the use of history for the civic statesman in Plutarch's *Praecepta*», *CW 109 3* (2016) 357-379.**

*Trego argues here that Plutarch uses historical anecdotes in the Praecepta in artful*

*ways so as both to construct the ideal Greek statesman in the days of Greece's subjugation to Rome. She argues further that the essay models the appropriate use of historical exempla by contemporary statesman. She sees considerable selectivity in Plutarch's choice of historical anecdotes which are used to illustrate his various points, including his overarching message that the main role of the statesman in Roman Greece is to prevent discord and factionalism. Trego argues that the essay requires the same sort of thoughtful, critical reader as has been argued is required for the Parallel Lives: a reader who recognises the pattern in successive historical exempla and understand the lesson. Trego sees the use of historical anecdotes as fostering connections between past and present, but as carefully selected to construct Plutarch's ideal contemporary statesman. In particular, Trego considers the way in which Plutarch uses anecdotes to suggest that there is always honour in zealous work for the civic good however menial the job and however little political autonomy is left to the statesman. (L.F.)*

**P. VOLPE CACCIATORE, «Psychē in Plutarch's works», in *A Versatile Gentleman*, 57-68.**

*This article surveys what Philosophers and Philosophical Schools thought about the soul -- psychē -- including Pythagoreans, Heraclitus Sokrates and Plato. From there the article turns to Plutarch's views as expressed in works of the Moralia. In particular, the article considers Plutarch's interest in the contrasting pairs: consonance/dissonance, soul/body, and rational soul/irrational soul. The article considers a variety of Plutarchan works and addresses Plutarch's answers to questions such as: are human affections part of the body or soul? What is the*

*soul? What are the functions of the soul? Is there an origin of the soul? (L.F.)*

- S. XENOPHONTOS, «Casting new light on the connection between Pseudo-Plutarch's *On the education of children* and Galen's *Exhortation to the study of medicine*», *Latomus* 75 1 (2016) 71-77».

*This paper assigns a terminus ante quem (AD 195-205) for the composition of the Pseudo-Plutarchan treatise On the Education of Children. It argues that Galen's Exhortation to the study of medicine shows significant thematic, linguistic, and notional affinities with the pseudo-Plutarchan work; a point which suggests that Galen must have had the On the Education of Children in mind when writing his Exhortation. The article offers evidence for Galen's influence from the pseudo-Plutarchan treatise. (C.C.)*

- A. ZUCKER, «Plutarque et les noms des dieux étrangers», *Polymnia* 2 (2016) 23-50.

*He aquí una reflexión renovada sobre el problema inherente a la adaptación de los teónimos extranjeros por parte de Plutarco. Se trata de una reinterpretación de la denominada interpretatio graeca, ese procedimiento del que, en buena medida, Plutarco ostentaría la paternidad. Por ejemplo y al decir de Zucker, los dioses egipcios no serían exactamente griegos sino equivalentes a dioses griegos. Con carácter general, Zucker arguye que en realidad, para el esquema plutarqueo, los dioses extranjeros no existen sino que reenvían a "hipóstasis divinas comunes". En consecuencia, la idea de la divinidad es única, independientemente de los cultos nacionales. (V.R.)*