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Edited by Frances B. Titchener , Alexei V. Zadorojnyi
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Introduction

Frances B. Titchener and Alexei V. Zadorojnyi

> For centuries Plutarch retained a direct appeal which seemed to make any introduction superfluous.[1]

The writings of Plutarch of Chaeronea offer a rich, often vividly nuanced retrospective assessment of Greek and Roman history, as well as revealing a good deal about the intellectual culture of Roman Greece in Plutarch's own lifetime. From the sheer scope and size of the manifold works Plutarch left behind we can deduce that he spent a lifetime of effort and energy not just writing but also reading and thinking.

We hope that you will enjoy meeting this major literary figure of his time and in later periods of Western culture. Our aim is to provide general information on Plutarch and his intellectual position in the discursive and sociocultural context(s) of the Greco-Roman world in the first and second centuries CE, as well as on the Plutarchan corpus: its range and significance, the axial themes, and possible approaches to the ordering of knowledge and argument within it. Ideally, this all leads to the importance of appreciating Plutarch as a unified intra/intertextual phenomenon. But Plutarch (like any noteworthy author, for that matter) is also a product of readerly reception – a text that cannot help being reinvented by its readership, based on their long-term yet evolving (of course) sensitivities, imagination, and sociopolitical attitudes. Source criticism lay at the center of scholarship on Plutarch until the middle part of the twentieth century, which downplayed Plutarch's own cultural program and literary artistry. Current scholarship, like that in this volume, tends to focus on Plutarch himself, as a human, scholar, and narrator who shared his own attitudes, intentions, and methods through his texts.[2]

[1] Jones (1974: 280).
[2] Titchener (2011: 37–38): "In the latter third of the twentieth century, commentaries on Plutarch's *Lives* became historical, rather than grammatical or school-oriented, and large-scale works began to compare Plutarch to his tradition in history and literature rather than argue over his use of sources. After Pelling's groundbreaking article on simultaneous preparation in the Roman lives, other studies continued to address methodology. Recent work has centered on the use of *hypomnēmata*, or commonplace books,

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Plutarch's Writings and Impact

For many today, the name "Plutarch" ought to ring a bell in connection with biographical accounts of famous Greek and Roman statesmen. A certain familiarity with Plutarch's *Parallel Lives* is common among students of ancient history and the general public alike, and with good reason. Plutarch's *Parallel Lives* are paired biographies of Greek and Roman figures, as a rule with a comparative coda (*synkrisis*) at the end.[3] Engaging and deeply complex, the *Parallel Lives* aim to improve their readers as historians, philosophers, and citizens.

Plutarch did not invent the genre of biography,[4] but his biographies gained truly unrivalled recognition over the centuries. There are other ancient biographers, to be sure, and situating Plutarch in the development of the ancient biographical tradition was an important part of the earlier scholarship on his oeuvre. Cornelius Nepos, a contemporary of Cicero's, wrote a series of *Vitae*, or *Lives*, but they are not on the same scale or as unified a project as Plutarch's *Parallel Lives*.[5] Suetonius, Plutarch's close contemporary, wrote *The Lives of the Twelve Caesars*, biographies of Roman rulers starting with Julius Caesar, but his format and tone are markedly different from Plutarch's flowing narrative and the comparative, gently moralistic approach. So while there may be other ancient biographers important to the tradition, all the same there is no one who presents a package quite like the Chaeronean. He is unparalleled.

Indeed, there would be no exaggeration in arguing that it was Plutarch the biographer who consolidated the canon of "great men" of Greece and Rome for posterity[6] – the individuals Plutarch wrote about became *ipso facto* central within that canon. While Plutarch's ultimate goal was, as he declares himself, to uncover and reflect upon the psychological and ethical

particularly in the *Moralia*, but in the *Lives* also. As in the essays, there is new focus on structure, particularly the use of various literary devices like dramatic structure that facilitate instruction."

[3] On Plutarch's biographical comparisons, see Duff (1999a: 243–286); Boulogne (2000); Pelling (2005a); Tatum (2010); Larmour (2014). A relatively recent attempt to revive the Plutarchan method of paired biographies is Lloyd George (2016).

[4] The best, richly illustrated histories of biographical writing in antiquity are Hägg (2012) and De Temmerman (2020). See Pelling's Chapter 1 in this volume for Plutarch's place in the history of ancient biography.

[5] Nepos' biographies are "sketches of their subjects, very selective in content and focus. The brevity of Nepos' biographies simply cannot convey the thematic complexity and historical detail of a biography by Plutarch, and comparison of Nepos to his major successors is inherently disadvantageous to him" (Stem 2012: 16).

[6] So Ziegler (1951: 898). Compare the claim by the eighteenth-century French art critic Étienne La Font de Saint-Yenne (1754: 52) that as a source of material for historical paintings, "Plutarch alone [*seul*] can provide storylines fit to keep busy the brushes of all the artists in Europe."

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issues behind historical agency,[7] he ended up as a kind of gatekeeper of ancient heroism broadly understood. He wrote about heroic and otherwise remarkable women, too, although his approach to gender as biographer-cum-moralist is clearly not even-handed.[8]

While Plutarch is most renowned as the author of the *Parallel Lives*, he also bequeathed to us the *Moralia* – this blanket term refers to the collection of over seventy-five essays that cover a wide spectrum of issues. Those works are no less seminal in our conversation with Plutarch and underlie many of the essays in this *Companion*. The range of the *Moralia* is astonishingly diverse in terms of intellectual content, literary formats, and settings. Here we find essays containing hands-on advice on ethical and societal demeanor, philosophical dialogues, scrutiny of all sorts of cultural and antiquarian subjects (notably in *Quaestiones convivales*), collections of memorable sayings, rhetorical showpieces, some "hard-core" philosophical exegesis, and so on and so forth. There is advice on how to behave in almost any circumstance: funerals, dinner parties, political gatherings, religious ceremonies, wars. The reader of Plutarch's *Moralia* learns how to tell a flatterer from a genuine friend and whether it is good to have many friends, why Menander is better than Aristophanes, whether chickens or eggs came first, why meat-eating is immoral, what Egyptian mythology is really about, what in the world is wrong with Herodotus' *Histories*, how the souls are judged in the afterlife, and other lively topics.

The so-called Lamprias Catalog, which lists many titles of Plutarch's lost works,[9] builds up the picture of Plutarchan erudition and versatility even further. It is positively regrettable that we do not have, for example, his biography of Caligula or the treatise(?) *On Euripides* (Lamprias Catalogue no. 31 and no. 224, respectively).

The Life of Plutarch

The best place to look for Plutarch is in Plutarch. Consider his words in his essay *An seni respublica gerenda sit*:

[7] Pelling (2002a); Duff (1999a); Chrysanthos (2018). In this volume, see Duff's Chapter 3, "Plutarch As Moral Educator," for Plutarch's agenda and strategies; also Stadter's Chapter 9, "Plutarch and Classical Greece," for Plutarch's attitude toward the past of that country.
[8] See e.g. Stadter (1999a); McInerney (2003); Buszard (2010). In this volume the late Françoise Frazier brings out the philosophically enlightened conventionality of Plutarch's outlook on sex, women, and family (Chapter 11).
[9] Irigoin (1986).

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> Now surely you know that I have been serving the Pythian Apollo for many Pythiads, but you would not say: "Plutarch, you have done enough sacrificing, marching in processions, and dancing in choruses, and now that you are older it is time to put off the garland and to desert the oracle on account of your age." (792F)[10]

This vivid portrait of a senior religious official in action exemplifies why people have been reading and writing about Plutarch for almost 2,000 years: he is extraordinarily approachable. He "talks" about things that people can relate to.[11] Moreover, his generous nature, as well as broad curiosity and learning, shines through in his writings. Because of their significance, there is almost no aspect of Western civilization where the influence of his works is not felt, from Shakespeare's plays and Montaigne's essays to important political developments (inter alia, the creation of the United States constitution) and even whole literary genres such as miscellany. In fact, it is difficult to find a new way to introduce him and his work, or even to contextualize his writings, without treading some awfully well-worn territory, not that we have not tried in this volume.

In that spirit, we suggest that the reader encounter the essays in this *Companion* as interlocutors – onlookers of a leisurely dialogue with Plutarch himself. Envision our authors as Plutarch's companions; yourselves his fellow travelers. As we set out on this journey together, what do we want to know about each other? We'd presumably ask one another where we are from, what our families are like, and what are our professions. We might discuss literature and entertainment. Later, as we grow to know one another better, we might explore personal beliefs having to do with philosophy, politics, and religion. And finally, late at night or perhaps in symposium when the servants are not listening, we might quietly talk about what it is like to live under Roman rule.

In Plutarch's case, we know he was born in Chaeronea ca. 49–50 CE and lived there all his life until his death near the end of the emperor Hadrian's rule, ca. 120 CE.[12] He tells us that he remained in his small hometown "lest it become even smaller" (*Demosthenes* 2.2). But despite its size, Chaeronea was hardly isolated, with easy access via the Corinthian gulf to Italy, Macedonia, and the Black Sea, as well as Egypt and the eastern Mediterranean, all well pacified and safe to travel through in those days. Friends and travelers from all over the Roman world would have found it

[10] This and other translations are from the Loeb Classical Library, unless otherwise indicated.
[11] For instance, in this volume see Mossman and Zadorojnyi's Chapter 14, "Plutarch and Animals," for Plutarch's thoughts on vegetarianism and the "usefulness of animals to think with"; also Pelling's Chapter 12 in this volume on wealth as a factor of moral and historical causation according to Plutarch.
[12] See Jones (1971: 1–64) for details on Plutarch's dates.

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easy to visit him. Plutarch was interested in the past of his native town; notably, he records that several generations before his birth, Chaeronea had experienced a fair measure of both benign and brutal Roman interventions (*Cimon* 1.2–2.1; *Antony* 68.7–8).

We know many of his relatives' names, including his great-grandfather Nicarchus, his grandfather Lamprias, his father Autobulus, his wife Timoxena, his brothers Lamprias and Timon, his sons Chairon and Soclarus and daughter Timoxena who died young, and his surviving sons Plutarchus and Autobulus. Many appear as characters in the essays, either as interlocutors or subjects of anecdotes. We must tread carefully here, however, since the majority of this information comes from Plutarch's *Quaestiones convivales* (*Table talk*), charming reported dialogues purporting to be transcriptions of dinner parties hosted or attended by Plutarch but not necessarily "realistic" in the modern sense.[13] On the other hand, essays such as his *Consolatio* to his wife upon the death of their daughter or *Coniugalia praecepta* (*Advice to bride and groom*) surely capture genuine emotions and contribute to the sense that we see Plutarch as a man, not just a writer, in his writings.

Plutarch also led an active public life, particularly in religion. We know from an inscription and his own essays that he served as a priest at Delphi for many years.[14] In three dialogues entitled collectively the *Pythikoi Logoi*, which Plutarch sent as a gift to his friend Serapion,[15] Plutarch's strong religious convictions come into focus, especially his feeling that sacred ceremonies were an important part of any politically active individual's life. He also drew a sharp distinction between authentic belief and superstition. To him, ignorance of the gods leads in the long run to irrationality and

[13] Great-grandfather: *Antony* 68.7. Grandfather: *Quaestiones convivales* 622E, 669C, 738B. Father: *Quaestiones convivales* 615E, 641F, 656C, 657E. Wife: *Coniugalia pracepta* 145A, *Consolatio ad uxorem* 608A–612B. Brothers: *Quaestiones convivales* 615C-E, 617E, 639B, 643E, 726D, 740A, *De fraterno amore* 487E. Daughter: *Consolatio ad uxorem* 611D. Sons: *Quomodo adolescens poetas audire debeat* 15A, *Consolatio ad uxorem* 609D; *De animae procreatione in Timaeo* 1012B. Consider, for instance, the opening of *Amatorius* 749B, where Plutarch describes a quarrel between his parents and parents-in-law just after his marriage; see Titchener (2009: 395–401). In this volume, see Oikonomopoulou's Chapter 7, "Plutarch at the Symposium," for the special significance of the symposiastic genre on Plutarch's intellectual and social horizon.

[14] *An seni respublica gerenda sit* 792F; see *CIG* 1713 = *SIG* 1.379, 588 for an inscription on the base of a statue dedicated to Hadrian upon the emperor's visit, which records Plutarch as the officiating priest.

[15] *De E apud Delphos* (384D–394C) discusses various explanations for the three possible meanings of the Greek letter E on Apollo's temple at Delphi. *De Pythiae oraculis* (394D–409D) discusses the fact that oracles used to be delivered in hexameter verse, but were no longer, and concludes that the present time called for directness and simplicity rather than vagueness and riddling speech. It contains a guided tour of the Delphic statues and monuments, accompanied by anecdotes and former oracles as seen by young visitors. *De defectu oraculorum* (409E–438F) discusses but does not resolve the question of why the oracle was becoming obsolete.

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atheism.[16] In fact, as he sees it, superstition is worse than atheism because atheists remain unmoved in respect to the divine, but through their fear that same impulse misleads the superstitious into making wrong-headed decisions (*De superstitione* 165C). Timidity of this sort lies at the heart of Plutarch's intense disgust with superstition, since to him it results from a fear so intense that it completely debilitates and flattens the affected individual (*De superstitione* 165B). Without involving deities directly in his works the way Herodotus or a tragedian does, Plutarch suffuses his world with the deeply felt convictions of a man who is willing to question the moral order but not the gods.[17]

Plutarch was active in politics as well. From a famous anecdote, we know that as a young man he undertook diplomatic missions of some sort on behalf of Greece:

> I recollect that when I was still a young man I was sent with another as envoy to the proconsul; the other man was somehow left behind; I alone met the proconsul and accomplished the business. Now when I came back and was to make the report of our mission, my father left his seat and told me in private not to say "I went" but "we went," not "I said" but "we said" and in all other ways to associate my colleague in a joint report. (*Praecepta gerendae reipublicae* 816D–E)

From this we learn not only that Plutarch had undertaken this mission but also that his father was clearly experienced and savvy, and engaged with his son's career – a role model that the young Plutarch clearly admired and emulated.

The Plutarchan Macrotext

In short, Plutarch offers plenty of first-rate material both for studying Greek and Roman history and religion and for gauging the sociocultural and intellectual atmosphere of imperial Greece during the first decades of the period that was later designated as the Second Sophistic.[18] Until relatively (by the classicists' yardstick) recently, however, Plutarch was regarded as an author whom one would read primarily for self-perfection and inspiration; that is to say, for the sake of paradigmatic values that can

[16] *De superstitione* 164E; see Titchener (2008).
[17] In this volume, see Lamberton's Chapter 6, "Religion and Myth in Plutarch," describing Plutarch's religious views as a synthesis of traditionalism and philosophical inquiry.
[18] For Plutarch in the context of the Second Sophistic, the ideal starting point is Schmitz (2014). In this volume, see Russell's Chapter 8, "Language, Style, and Rhetoric," appraising Plutarch's relationship with rhetoric and laying out the principal features of Plutarch's language and writing style.

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improve one's personality and energize one's career. The Plutarchan *Lives* in particular used to be the formative matrix for generations of Western Europe's royalty and intelligentsia since the Renaissance. Plutarch's texts were not just popular among the educated class – they were essential; their impact was enormous and long-lasting.[19] The downturn happened around the middle of the nineteenth century, when scholars of antiquity stopped seeing Plutarch as a reliable informant, while for the wider reading public his moralism and the whole discursive mentality felt increasingly alien and outdated. The Plutarchan heroes were losing their appeal and relevance.[20] In many ways, the decline and marginalization of Plutarch mirrors the overall trajectory of Europe's reception of classical antiquity, from the Renaissance into the modern age.[21]

Valuable comments about Plutarch were being made, nonetheless, at the time when his ideological and cultural supremacy started to ebb. A leading French literary critic of the mid-nineteenth century compared the *Memoirs* of Marquis de Lafayette (who had covered himself in glory during the US War of Independence, then played a prominent part in events of the French Revolution, and kept going as the embodiment of dignified republicanism until his death in 1834) with Plutarch's *Lives*: Lafayette's multivolume autobiography, claims the critic, reveals immanent integrity and cohesion, "just as the set of Plutarch's *Lives* is never incomplete, even if there is only one volume" ("Ce sont là de ces volumes, qui comme ceux des vies de Plutarque, ne sont jamais dépareillés, même quand on n'en a qu'un").[22] This seemingly casual insight prefigures the suggestion put forward by Gennaro D'Ippolito in the 1990s that Plutarch's works ought to be read as a polyphonous and yet fundamentally unified macrotext.[23] The concept of the macrotext is important because it encourages us to think through the various (leit)motifs, cross-references, and echoes, which are found aplenty across the Plutarchan corpus, in a more disciplined and searching manner. For instance, Plutarch's habit of recycling the same quotations and apophthegms

[19] See, more recently, Gallo (1998a); Ribeiro Ferreira (2002: esp. 293–368); Ribeiro Ferreira and Leão (2003: 179–261); Aguilar and Alfageme (2006); Candau Morón et al. (2011: 533–673); Guerrier (2012); Beck (2014a: 531–610); North and Mack (2018); Xenophontos and Oikonomopoulou (2019); Kingston (2022). In this volume, see Humble's Chapter 15, "Plutarch in Byzantium," Pade's Chapter 16, "Plutarch in the Italian Renaissance," Pérez Jiménez's Chapter 17, "Plutarch and the Spanish Renaissance," Griffin's Chapter 18, "Plutarch and Shakespeare: Reviving the Dead," and MacDonald's Chapter 19, "Plutarch in France: Sixteenth to Eighteenth Centuries" for later reception.
[20] See Gefen (2012); David-de Palacio (2012); Zadorojnyi (2018a; 2019); Cazals (2001).
[21] Goldhill (2002: 246–251, 282–293); Hartog (2005: 99–103, 115–147).
[22] Sainte-Beuve (1839: 245) = (1844: 196). [23] D'Ippolito (1991; 1996).

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(and whole citational clusters) in different contexts[24] looks entirely rational from the macrotextual perspective. Moreover, it is clear that manifold synergies exist between the *Lives* and the *Moralia*;[25] a number of recurrent, macrotextually cogent propositions emerge, such as the insistence on philosophically oriented *paideia*, the desirability of equitable balance between the rational and nonrational forces in the soul and likewise in the polity, and the caveats against competitive ambition and anger as disruptive ethico-political drives. (Plutarch appears to endorse wholeheartedly the status quo of the Empire: *De Pythiae oraculis* 408B–C, *Praecepta gerendae reipublicae* 824C.)

On the other hand, the macrotextual reading of Plutarch throws into relief some formidable fault-lines and high-stakes interpretive challenges. Is Plutarch a serious philosopher of the Middle-Platonic persuasion,[26] or is he mainly interested in providing the Greco-Roman elite with commonsensical and only loosely philosophical moral guidance[27] – or maybe both? (After all, he believes, in his own crisp phrase, that "it is most clever to philosophize without appearing to talk philosophy": *Quaestiones convivales* 614A.) Is his moral judgment open-ended or, deep down, prescriptive? Is he driving a biographically centered (anecdotal, episodic) idea of history, or does he at the same time contemplate more global and long-term historical patterns?[28] The constructive approach to the Plutarchan microtext must neither demand absolute consistency nor foreground the discrepancies,[29] but rather recognize and embrace the layered, contrapuntal complexity of Plutarch's writing, and accept the often seeming contradictions in the recycled clusters of topics and quotations (see pp. 7–8 above).

A saliently macrotextual fault-line of Plutarch's thought is the awareness of the compelling allure but also the dangers entailed in the spectacle of suffering. The notions of drama and tragedy are regularly invoked by

[24] See e.g. Bowie (2008); Van der Stockt (1999b; 1999c; 2004); Beck (2010); Xenophontos (2012).
[25] E.g. Valgiglio (1992); Nikolaidis (2008); Xenophontos (2016). In this volume, see Tröster's Chapter 2, "Romanness and Greekness in Plutarch"; Almagor's Chapter 13, "Plutarch and the Barbarian 'Other'," which takes stock of Plutarch's opinion of "barbarians" as the indispensable foil to Greco-Roman identity; and also Beck's Chapter 10, "Great Men: Leadership in Plutarch's *Lives*."
[26] On Middle Platonism, see Dillon (1996) and Boys-Stones (2018). In this volume, see Opsomer's Chapter 4, "In the Spirit of Plato," in which Plutarch's position as a Middle Platonist is fleshed out; also Dillon and Zadorojnyi's Chapter 5, "Plutarch as a Polemicist," which samples the polemical strand in Plutarch's construal of history and philosophy.
[27] Van Hoof (2010; 2014); Roskam and Van der Stockt (2011).
[28] See, respectively, Zadorojnyi (2018b) and Pelling (2010).
[29] These obviously are there: see Nikolaidis (1991; 1994).

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Plutarch.[30] This is how he likes to label human behavior or language that in his eyes is overly ostentatious and bombastic and that, at the end of the day, belongs with folly and falsehood. Yet alongside such Platonizing censure of toxic theatricality, Plutarch may turn tragedy into a poignant diegetic caption when the magnificent volatility or sheer horror of a real-life scenario are entitled to bona fide dramatism (e.g. *Demetrius* 53.10; *Crassus* 33.7; *Brutus* 31.4–6). Plutarch thus appears to make room for the existential dimension of tragedy, even though in his more didactic passages he would normally deflate and neutralize the tragic experience[31] by reducing it to interpretable value-statements, which are frequently problematic but sometimes valid (e.g. *Quomodo adulator ab amico internoscatur* 63A, "the tragic Merope advises . . ."). Yet he is not complacent about such didactic filtering of tragedy either, given that he dwells on several striking instances of aberrant, even criminal spectatorship. At the banquet of the Parthian king, the violence of Euripides' *Bacchae* is reenacted literally – and applauded (*Crassus* 33).[32] A cruel Greek tyrant weeps in the theater, but emphatically shows no remorse over the atrocities he has committed or is going to commit (*Pelopidas* 29.9–10; *De Alexandri fortuna aut virtute* 334A). With a will, the last anecdote could be taken as Plutarch's wry riposte to Aristotle's *Poetics*: tragedy stirs pity and fear, but the tragic broadcast of these emotions does not necessarily change the human self for the better.

Conclusion

In the proem to the *Lives* of Theseus and Romulus, Plutarch draws an analogy between the past and a map of the earth (*Theseus* 1.1).[33] Transposing the metaphor, it can be said that the aim of this volume is to give the reader a tour of Plutarch's own expansive and varied macrotext. The essays of the *Companion* trace out and explore the must-visit discursive zones and axial avenues, as it were, that run through the Plutarchan oeuvre. His treatment of "public" and "private" themes (which are so often fused rather than held asunder by Plutarch) will be addressed from different angles, yet working toward a joined-up vision of the ancient author whose

[30] The rest of this paragraph is a very basic summary of several full-scale and subtle discussions of Plutarch's engagement with tragedy: key studies are De Lacy (1952), Tagliasacchi (1960), Mossman (2014), and especially Pelling (2016b).
[31] On Plutarch's exploitation of literature as educational resource, see Konstan (2004); Saïd (2005a); Bréchet (2007); Lather (2017).
[32] Zadorojnyi (1997a: 179–182); Chrysanthou (2018: 116–120).
[33] On the role of topography and the spatial dimension generally in Plutarch's writing, see further Beck (2012); Georgiadou and Oikonomopoulou (2017).

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cultural baggage and intellectual range are impressive and, what is more, so eminently convertible into narrative, commentary, and debate – again, in Plutarch's writing these three modes of textuality tend to merge together.[34] 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, and a reassurance that they are not missing something important.

We hope that when your journey with your companion Plutarch is over, you will know and appreciate him a little better, and even more importantly, as Apollo charges us all, you will know yourself and your own world in greater depth and detail after an unparalleled journey!

We are especially proud to include his essay and to dedicate this volume to Donald Russell. Many elegant tributes have been published since his passing on February 9, 2020, all praising his tremendous learning, deep humanity, and skilled teaching. Coeditor Fran Titchener in particular was the beneficiary of all three of those things. From their earliest acquaintance, Donald was extremely kind, inviting Fran to meals at St. John's, where he discreetly advised on whether to use a knife and fork on a banana. He also hosted her frequently in his own home, leading serious discussions not just on classical literature and scholarship but on everything from place names ("Titchener" seems to mean something like "people who lived where two paths meet") to antiques roadshow to train schedules. As a wide-eyed visiting student in Oxford back in 1995, Alexei Zadorojnyi (whose surname, in turn, means "over the road") received similar hospitality and precious advice from Donald Russell on several occasions. Donald Russell was one of the most genuine, candid, and forthright people imaginable. He is greatly missed. In one of Plutarch's myths about the afterlife (*De genio Socratis* 593E), the souls of exceptional individuals carry on overseeing and giving friendly encouragement to the living who are, to quote from Russell's fine translation of this work, "still practising for the same goal." We hope that Donald Russell himself, having moved on to become the patron daemon of Plutarchan studies, would look kindly upon this *Companion*.

[34] Easily the most striking example is the narrated dialogue *De genio Socratis*: see Nesselrath (2010).

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